

# **Classical Civilisation**

General Certificate of Secondary Education **GCSE 1940**

## **Mark Schemes for the Components**

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**June 2007**

**1940MS/R/07**

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**Mark Scheme 1940/11/12**  
**June 2007**

## Topic 1: Greek Religion

## Section 1

1. (a) Sacrifice. [1]
- (b) i. Dish or equivalent [1]  
ii. Pouring offering/libation/wine or equivalent. [1]
- (c) i. Meat [1]  
ii. Burning it [1]  
iii. Offering to the gods or similar. [1]
- (d) i. Altar [1]  
ii. Outside a temple/sacred precinct. [1]
- (e) Candidates should give their opinions in line with the main details. Namely: Cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/hair cut + burned on altar/axe blow/throat cut/blood splashed on altar. Some explanation of atmosphere of feelings of excitement/anticipation/horror may be included. [4]
2. (a) i. Dionysos [1]  
ii. Grapes [1]  
iii. God of wine. [1]
- (b) i. King of gods/weather [1]  
ii. Love/sex [1]  
iii. War. [1]
- (c) i. Poseidon [1]  
ii. Trident/dolphin/bearded/on sea chariot – any reasonable detail. [1]
- (d) Any reasonable opinion with explanation, e.g.: easy to understand/better chance of personal link to god/someone to aspire to. **Or** Confusing/not good examples, encourages scepticism. [4]
3. (a) Possibly across the sea/steep cliffs/rocky pass/mountainous. Two distinct details. [2]
- (b) Any reasonable suggestion as to a state matter, e.g.: decision about war/religion. [1]
- (c) Any reasonable suggestion as to a family matter, e.g.: marriage/trade/crops/children. [1]
- (d) Purification/in the Castalian stream/fee/sacrifice goat/present question to priest. [2]
- (e) Sniffs leaves/goes into a trance/sits on tripod. [2]
- (f) Answer was often confusing/may not get the answer he wanted/tedious ritual. Or may feel in touch with the gods/spectacular scenery/unburdened himself of a problem. Any two reasonable suggestions explained. [4]

**Section 2**

- 1 Candidates may refer to the story of Persephone's abduction and to the nature of the worship i.e. description of preparations for 4 days in or around Athens/including bathing in the sea/purifying themselves/sacrificial pigs/procession from Athens to Eleusis/carrying image of Iacchos/rested on 6<sup>th</sup> day/following night Great Mysteries including initiation/ apparently including things done (perhaps re-enacting suffering of Demeter), things said and things shown/rested on 7<sup>th</sup> day/libations and rites for the dead on the 8<sup>th</sup> day/9<sup>th</sup> day procession back to Athens. **Plus** explanation of the appeal of Eleusis, e.g.: secrecy/ communal celebration/pageantry/importance of fertility/personal initiation/promise of afterlife/kudos/exclusivity/punishments and rewards/code of life etc. Candidates may refer to the lack of personal contact of other means of worship and the difficulty of organising sacrifices etc.  
See assessment grid for allocation of marks. [16]
- 2 Candidates should include details of the festival: procession/ship-cart/new robe/animal sacrifices/games together with a consideration of the purposes/leisure/relaxation/unifying of people of Athens/celebration of the birth of the founder/the presentation of the *peplos* communal worship/competitions for honour/distribution of meat. Despite the various purposes candidates should include some concept of the public face of Athens on view to visitors and the likely effect of this. They should not simply write about the different reasons why it was important/enjoyable.  
See assessment grid for allocation of marks. [16]

## Topic 2: Home and Family in Athens

### Section 1

1. (a) Sick/drunk. [1]  
 (b) Slave. [1]  
 (c) Music/plucked. [1]  
 (d) Hetairai/prostitutes/sex/sing/dance/play kottabos or details/food/drink/conversation. [5]  
 (e) Answers involving promotion of the *Oikos*: finance/marriage/politics etc. or relaxation from work. Candidates must explain by anchoring their points to Athenian life/the role of men although the explanations can be less sophisticated than what is expected at higher tier. [4]
2. (a) Mother. [1]  
 (b) Weaving – clothes/rugs. Supervising slaves - running a home. Cooking – to maintain standards/importance of dinners. Looking after children – mother’s role Any two valid points with explanations. [2+2]  
 (c) Father/kyrios. [1]  
 (d) Prospects in politics/financial stability/acceptable family link necessary. Any valid point with explanation. [1+1]  
 (e) Despite lack of rights she gained public respect/the chance for a family/some independence from her own family/she did have a good deal of responsibility but her husband was in control and her ability to even go out was restricted. She would be young to leave a family/little chance of choosing her own husband who would be older. Discussion along these lines. [4]
3. (a) Tutor/Paidagogos. [Accept music teacher]. [1]  
 (b) Healthy mind in a healthy body/training for war/importance of athletics/alternative from academia. [2]  
 (c) Grammatistes – reading/writing. Music teacher (kitharoidos) lyre/singing/Paidotribes - two specifics of exercise. [1+2]  
 (d) Could be outdoors/cramped room/in a teacher’s house/only a few boys on benches/ paidagogoi present. [2]  
 (e) Any reasonable opinions. Look for balanced discussion of what was/is taught and how it was/is taught. Candidates are fairly free here to explore any aspect of education. [4]

### Section 2

- 1 Candidates may include in their discussion: i) Preparation of the body/washed and anointed/dressing/laying out/feet to door/eyes closed/chin strap/covering/house: cleaned and hung with wreaths/vigil and laments. ii) Procession: body on cart/mourners/ family’s role. iii) What took place at the cemetery: burning or inhumation/ashes in vessel/cleansing of those who attended the funeral/what was buried with the body/coin in the mouth.  
 Look for some comments as to what extent the religious aspect dominated the proceedings.  
 See assessment grid for allocation of marks. [16]

- 2 Candidates may refer to duties as in: Tutors/shopping/domestic chores/crafts/serving/ weaving/cooking/collecting water/supervising children/entertaining.  
Explained with a view to the free time it allowed family members/the image, status element and the self-sufficiency of the household. Reference may be made to how freedom was gained.

[16]

### Topic 3: Greek Athletic and Theatrical Festivals

#### Section 1

1. (a) Running. [1]  
 (b) Run round/finishing post/starting race. [1]  
 (c) i. Judge/referee [1]  
 ii. Making sure that there is no cheating/foul play/decide winner. [1]  
 (d) To show who he was/status/to beat cheats. [1]  
 (e) i. Javelin [1]  
 ii. Thong/naked. [1]  
 (f) Zeus. [1]  
 (g) Candidates may talk about how events were performed/religion/details of exclusion of others/dangers. Two valid opinions explained showing worthwhile comparison and judgement. [4]
2. (a) i. Chorus [1]  
 ii. Dance/sing/narrate/act. [2]  
 (b) Scenery/stage mechanisms/actors changing/could be used as an elevated stage. Entrance or exit/store props. [1]  
 (c) i. Altar [1]  
 ii. Dionysos [1]  
 iii. God of Drama/honoured in plays/festivals in his honour. [2]  
 (d) Candidates are free to choose. They may consider basic plots and their relative complexities/types of dress/use of chorus/static as opposed to fluid movement/use of masks. Any two comparisons/opinions adequately explained. [4]
3. (a) Horse race. [1]  
 (b) Prize. [1]  
 (c) Name of winner describing win/prayer to Zeus (possibly other valid suggestions). [2]  
 (d) Status within community/belief that he had honoured the gods/games named after *stade* winner/victors' statues in the Altis or similar. [2]  
 (e) Oath that they would not cheat. Train for set time. [2]  
 (f) Candidates have a free hand here. They may look at training for war/violent events. Allow any valid opinions. [4]

**Section 2**

- 1 Candidates may refer to any of the following: Revelling before hand/procession with statue/priest had pride of place/hymns/sacrifice details/plays/competitions. Candidates are fairly free to choose as they wish in terms of impressive details. Look for explanations which show understanding of the importance of the occasion.  
See assessment grid for allocation of marks. [16]
- 2 Candidates may refer to the challenges of: choosing plot with religious/ethical overtones presentation before and acceptance of Archon/allocation of sponsor by lot/finding musicians/allocation of actors/training actors/role of choregos/deciding scenery/ machinery. These might be balanced against the status/reputation gained and civic duties avoided.  
See assessment grid for allocation of marks. [16]

### Topic 4: Greek Art and Architecture

#### Section 1

1. Erechtheion
- (a) i. Ionic [1]  
 ii. **One** of: no pedimental sculpture [1] architrave divided into 3 horizontal slabs [1] ornate mouldings [1] volute capitals [1] nature of fluting on columns [1]. [1]
- (b) i. **One** of: caryatids not columns [1] no access to the main part of the temple itself from this porch [1] [1]  
 ii. **Two** of: not the normal rectangle shape [1] no clear colonnade [1] porches on north and south sides (E and W ends normally only) [1] different levels [1]. [2]
- (c) Poseidon and Athene competing to be patron deity [1] Poseidon hurled his spear down onto the Acropolis [1] (or similar accurate details). [2]
- (d) **One** of: same: Ionic order [1] any detail of the order [1] different: Nike is very small [1] only one porch [1] is as much the perfect temple (in miniature) as the Erechtheion is irregular [1]. [1]
- (e) The originality of the design is worth seeing/the tall North porch is very elegant because of the extra height of the columns/there is an interesting shrine sort of underneath the North porch [1] the caryatids give an unexpected elegance to the south porch/the delicacy of the carving of the mouldings is excellent/the interior is more interesting because of the unusual nature of the divisions for several different deities. Any valid argument. 2 points + evidence. [4]
2. Charioteer and New York Kouros
- (a) i. Marble [1]  
 ii. Bronze. [1]
- (b) **Two** of: large ears [1] large eyes [1] linear carving of details of muscles [1] bobbly hair [1] stiff pose [1] etc. [2]
- (c) i. Commemorative of a victory at the games (allow 'for decoration') [1]  
 ii. Kritios Boy, Riace warrior, diskobolos (may choose others not on the syllabus e.g. Zeus/Poseidon, Tyrannicides, Marsyas). Note that though the Piraeus Apollo is not technically early classical, it is listed under that heading in the specification so must be allowed if used. [1]
- (d) **Two** of: clothed [1] sometimes seated [1] additional bits like jewellery attached [1] feet usually together [1] hands more likely not to be with fists clenched by the hips [1]. [2]
- (e) Sensible points that offer preferences based on evidence. e.g. the kouros has stiffly clenched fists that are stuck to his legs rigidly/and this makes the statue feel unlife-like and thus less pleasing [2] the finely sculpted detail of the charioteer's gold eyelashes/ make his face particularly elegant [2] etc. They are most likely to argue that the charioteer is very fine because he is more realistic etc., but accept the view that the New York Kouros has a naïve charm if well argued. 2 points + evidence. [4]

3. Doryphoros
- (a) Spear. [1]
- (b) **One** of: hip slant better than kouroi [1] absence of archaic smile [1] contrapposto better than straight shoulders [1] any valid comparison. [1]
- (c) i. **Two** of: arms up to his head [1] tying a fillet around his head [1] casual relaxed pose [1] head turned quite noticeably to one side [1] repose leg quite a long way back [1] etc. [2]
- ii. Any **two** details from the lost wax technique [2]
- iii. **Two** of: greater tensile strength meant larger potential for extending beyond the upright block of stone [1] colour was good for male tanned skin [1] nature of production allowed for experimentation (clay moulding first) [1] production methods (lost wax technique) and tensile strength make mistakes less costly/an error in marble means the loss of the whole block (start again) [2] shinier surface meant less depth of carving still gave good shadow (and so texture on hair for example) compared to deeper ridges of marble so subtler effects [1]/allows experimentation [1]. [2]
- (d) Points in its favour will probably cover: non-weight-bearing leg being further back gives impression of imminent movement/impression is of a snapshot of a figure paused in his movement/contrapposto has given the figure a true naturalism etc.; conversely: it lacks drama (compared to diskobolos for example)/it doesn't reach the interest levels of the more sensuous 4<sup>th</sup> century figures (it is still just a standing figure like the original solid kouroi in essence). 2 points + evidence. [4]

## Section 2

- 1 Factual content should cover (broadly) the different sculptures on each of the areas. Evaluation should arise from the consideration of how effectively the sculptures fit the shape (e.g. for the pediment: the central gods, the seated figures, the moon/sun horses/ for the friezes: effective use of the metope shape for individual moments of centaur fighting Lapith, the contrast with the need to show a continuum of movement and figures on the continuous frieze). Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 Discussion of the works of Praxiteles to show the elements of his skill: Hermes and Dionysos: how it shows the humanizing trend, the nature of Hermes' languid pose (Woodford's 'beyond contrapposto'), the exploration of the different textures of skin and cloth; Aphrodite: the innovation of producing the first nude female statue, the adaptation of the principle of naturalism in the contrapposto of the male athletic figure to the female form, the drawing of the knees together to enhance the wider femininity of the thighs and hips, the way the additional elements express the story (the water pot and dress show she is disturbed in her bathing, she *begins* to position her hands modestly and to reach for her garment etc.). Some thinking about the last bullet might introduce the merits of other pieces that they have studied (diskobolos and Marsyas for more dramatic movement/apoxyomenos for the use of all planes/restrictions on viewing from all angles etc.). Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

### Topic 5: Sparta and the Spartan System

#### Section 1

- 1 (a) Clothing/dancing/singing -Provoke the men/importance of pure bred Spartans or similar. Praising and mocking men -To encourage loyalty to the state/promote the values of the education system/thus seeking men to aspire to their best/promoting the idea of public shame for those who failed. Reasonable explanation along these lines. [2]
- (b) Javelin/running/wrestling/dancing. [2]
- (c) Importance of healthy babies for Spartan state. [2]
- (d) Promiscuous/good nurses/beautiful/powerful/irresponsible mothers/wives- no weaving/ dull - uneducated. [2]
- (e) Candidates may include reference to the following: Exercise/slept with other men/ pressure to produce sons/bad reputation among other Greeks/likely to lose husband in war/husband rarely at home.  
But: no housework/honour/slept with other men (might be a plus!)/had responsibility for estate. There may be some repetition of earlier material but its use should be extended in the candidates' explanations. [4]
- 2 (a) Slaves/serfs/original inhabitants of Messenia. [1]
- (b) Enslaved by Spartans/in their own homeland/barbaric treatment but outnumbered Spartans. [1]
- (c) Farming land/producing food. [1]
- (d) Declared war/used them as examples for young men/hunted them/*Krypteia*/executed leaders/not trained but sometimes had to fight. [3]
- (e) i. Perioikoi or Equals (homoioi) [1]  
ii. Crafts or train to become warriors or similar. [1]
- (f) No chores/camaraderie/freedom to train/honoured/great uniform but harsh/chance of dying/away from women though freedom in sexual partners. Any two valid points expanded/explained. [4]
- 3 (a) Inspire soldiers. [1]
- (b) Any reasonable suggestion based on the self sacrifice/bravery for the sake of Sparta. [1]
- (c) Sword + Spear. [2]
- (d) Plumed helmet/red cloak/emblem on shield. [1]
- (e) Xerxes sent heralds asking the Spartans to give up their arms. The answer from Leonidas was '*come and take them*'.  
A Spartan, who was told about the great number of Persian soldiers, who with their arrows will conceal the sun, answered: '*so much the better, we will fight in the shade*'.  
Xerxes attacked but without any results and with heavy losses. He then ordered his personal guard the '*Immortals*' under Hydanes, a body of ten thousand consisting of the best Persian soldiers, to advance. They also failed. Leonidas fell upon the Persians in their next attack. Thousands of them were killed, the rest were driven near the sea, but when the Spartan spears broke, they started having losses and one of the first that fell was king Leonidas. Around his body one of the fiercest battles took place. Four times the Persians attacked to obtain it and four times they were driven off. At the end, the Spartans exhausted and wounded, carrying the body of Leonidas, retired behind the wall, but they were surrounded by the enemy who killed them with arrows. The Spartans had had the opportunity to retire from the place but refused. They fought together and died together. **Three** reasonable points based on the above. [3]

- (f) Candidates may include details of the phalanx formation/shield covering the right side of a comrade/advanced in formation/jabbing with spear/possibly then reverting to short sword/designed for close quarter fighting. Spartans have been known to feign retreat and then turn in formation. Any two details with some indication of why these were impressive – or not. [4]

## Section 2

- 1 Candidates should refer to the various ways they were treated i.e.: taken from home at seven/restricted in clothing/beds of rushes/encouraged to steal and fight/contests, competitions (stealing the cheeses)/learned patriotic poems/constantly supervised by elders/living conditions/staged fighting/expected to abuse Helots/three hundred chosen ones. Opinions of the appeal or lack of should be included.  
See assessment grid for allocation of marks. [16]
- 2 Candidates should include some of the following details:  
Two kings -hereditary families/acted as judges or priests in city but main duties as commanders in war.  
Ephors - There were five each year, one of whom may have given his name to the year. It appears no one was ephor more than once. The ephors could influence the king, summon the assembly and the gerousia. They had judicial and punitive powers, and could bring other officials to trial and sentence non-Spartiates to death. They supervised military life and received booty.  
Gerousia - The Gerousia was a body of old men from noble families who were appointed (supposedly, because of their virtue) by the ecclesia for life. This council was composed of the two kings plus 28 Spartiates past 60. The Gerousia presented matters to the ecclesia, gave advice, and tried criminals.  
Ecclesia/Apella - The Spartan Assembly or Ecclesia was restricted to Spartan men over 18 who met when summoned by the Ephors or Gerousia. Speeches were made by kings, the elders, and ephors. They could only vote yes or no and if 'crooked', their vote could be vetoed by the Gerousia.  
Reasonable opinions of the system based on the areas referred to.  
See assessment grid for allocation of marks. [16]

### Topic 6: Roman Religion

#### Section 1

- 1 (a) Egypt. [1]  
 (b) Shaken/rattled. [1]  
 (c) i. Bald headband. [1]  
 ii. White robes/Ankh/knot. [1]  
 (d) Osiris (original husband) killed/by Set god of underworld/scattered the parts all over the world/Isis collected them up/put Osiris together/he was reborn as Serapis/the new husband of Isis/who had conquered death. Four details. [4]  
 (e) Communal ceremonies/bright clothing/music/women could take part/relationship with goddess/chance of life after death/exclusivity-felt special/impressive ceremonies in private temple. Any two reasonable explanations along the above lines. [4]
- 2 (a) December/Christmas. [1]  
 (b) Sun got stronger/lighten spirits/celebrate end of sowing season or similar. [1]  
 (c) Giving gifts/communal meal/spirit of good will/festive elements: drink games jokes/ changing roles of master/slave/Lord of Misrule/candles. Any amount of detail possible along these lines! [6]  
 (d) Christmas would be the norm but accept references to other non-Christian festivals. Candidates may refer to: giving gifts/communal meal/spirit of good will/festive elements again but they must be linked in to specific details of what takes place today. [4]
- 3 (a) i. Minerva (accept Athene) [1]  
 ii. Spear [1]  
 iii. War/crafts/wisdom [1]  
 iv. Trade/prosperity/protection in battle or similar. [1]  
 (b) i. Mercury (accept Hermes) [1]  
 ii. Wings [1]  
 iii. Trade/Messenger-communication/souls to the underworld [1]  
 iv. Trade/prosperity/travel/afterlife. [1]  
 (c) Candidates may refer to more of the state gods and goddesses; Jupiter, Neptune, Mars, Pluto (Hades), Apollo, Juno, Venus, Diana, Vesta and Ceres and their responsibilities.  
 The way that they dominated life, the concepts of prayer and sacrifice/fear of their 'moods'/trying to please too many/but lots of holidays. Any two reasonable points explained. [4]

**Section 2**

- 1 Allow some flexibility here. Main details likely to be included and expanded to a varying degree 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.  
See assessment grid for allocation of marks. [16]
- 2 Candidates may consider the selection of the animal/decorating it/the journey to  
the temple-its willingness to go/the stages of the sacrifice at the altar including the  
officials present: Chief priest/pontifex = to oversee ceremony. *Popa* = strikes with  
hammer. Knife man = to slit throat. Flute player = drowns out unwanted noise.  
Attendants = to deal with meat etc. *Haruspex* = to examine entrails. Entrails  
examined to see if animal healthy. If so then the omens were good.  
Look for discussion of the religious significance of sacrifice, not just how it was  
done.  
See assessment grid for allocation of marks. [16]

## Topic 7: Roman Home Life

## Section 1

- 1 (a) Garden/peristyle. [1]  
 (b) Roof sloped in for water to drain/so that it can be collected/in pool at the bottom and stored. Explanation of *impluvium/compluvium* design. [3]  
 (c) i. Mosaics/tiles [1]  
 ii. Paintings. [1]  
 (d) Bedrooms/tablinum/dining room/store room/kitchen/atrium. [2]  
 (e) Candidates may consider facilities/layout decoration or lack of amenities. Reward any opinions which focus on the question. It is possible that information from previous questions will appear again but it should be discussed in a different context. [4]
- 2 (a) Slaves. [1]  
 (b) Preparing to serve wine or similar. [1]  
 (c) Getting/preparing food/bread/clearing away. [1]  
 (d) Husbands/male guests and their wives/children/clients. [2]  
 (e) Couches/sofas or explanation. [1]  
 (f) Three couches/on three sides/of a small table/sometimes arranged according to importance of guests. [2]  
 (g) Candidates may refer to: various courses, usually three/conversation/debate/possible readings/entertainment/business contacts/possibly different for women guests/being waited on. Two reasons explained. [4]
- 3 (a) Head of household/leading male member of family or similar. [1]  
 (b) Protect house/drive out evil/religion or similar. [1]  
 (c) Daily religious ritual (accept examples)/supervision of family members/supervision/ purchase of slave work force/responsibilities for finances of estate/general business decisions/find husband for daughter. [3]  
 (d) Choose any of the above with a valid opinion as to how it benefited status and/or wealth of the family and household. [1]  
 (e) Have children/look after children/supervise slaves/prepare *cena*/ weaving. [2]  
 (f) Likely reference to the following: Did not choose husband/married young/was his property/could not consort with whom she chose/was answerable to husband for behaviour and morals/less control over finances: power of life + death/dowry/divorce. Socially, however, she did gain status and by the time of the empire things were changing; 'sine manu' marriages etc. Any two points with explanations. [4]

**Section 2**

- 1** Candidates must include discussion of advantages/disadvantages of the elements of Cato's teaching that they include.  
 Candidates may refer to:  
 Teaching by example/Cato's personal involvement in: teaching son to read/grammar/ law/history/ancestry and physical exercise.  
 He took his son with him on public business.  
 Obvious advantages were: The status/influence and experience of Cato as opposed to a slave tutor.  
 Possible disadvantages might include the isolation of his son/excessive demands upon him/little difference between home and school etc.  
 Candidates may refer to what the litterarius taught - i.e. basic maths/letters/reading.  
 Candidates may refer to what the grammaticus taught and how he taught i.e.: Learning Latin + Greek/reciting passages/commentaries on texts: style, form, content, variety of material, particularly Greek works:  
 Philosophy/poetry/drama/medicine/ science. Analysis/question + answer sessions.  
 Candidates may refer to what and how boys learned under a rhetor:  
 Art of speaking/debate/forming arguments; learned by: looking at texts/question + answer debates/comparison of characters/events from history/suasoria/controversia/ monologues in character.  
 Reward opinions when backed up by knowledge of the Roman system under all types of teacher.  
 Candidates may then refer to possible careers in later life which involved these skills. i.e.: Law courts/senatorial duties, debates/passing legislation/politics/military etc.  
 See assessment grid for allocation of marks. [16]
- 2** Candidates may mention how they were born into slavery or captured. The main 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.  
 Attitude of the slave owners may be covered ability to save/treatment/allowed to marry and perhaps the aspiration to own a business/have a family once free.  
 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]

### Topic 8: Roman Sport and Leisure

#### Section 1

- 1 (a) Three doorways/houses/possibly a temple/altar. [2]  
 (b) The road/street. [1]  
 (c) Seating (important guests). [1]  
 (d) Young son falls for girl/but can't have her/owned by pimp/despise father/tricky slave helps/girl usually found to be freeborn/love wins through. Look for details following this general pattern. [4]  
 (e) Candidates may refer to the building as well as the plot and characters:  
 Audibility/seats close for atmosphere/large audiences/semi-circular/built into hillsides/ raised stage/tiered seating.  
 Padded costumes/the phallus/slaves/masters/women characters/pimps.  
 Plot: Love motif/underdog winning/happy ending/status of characters ridiculed/antics of slave/trickery and deception - all elements of escapism, possibly more in keeping with lower class audiences very basic slapstick/few effects if any.  
 Reward sensible discussion of key aspects of any of the above in terms of enjoyment today.  
 It is possible details may be repeated but are made valid by the explanations of our modern sophisticated tastes. [4]
- 2 (a) Changing room/*apodyterium*. [1]  
 (b) **Racks for clothes.** [1]  
 (c) Mosaic. [1]  
 (d) Wrestle/play ball/swim/javelin/discus/fencing/running/weights. [2]  
 (e) Candidates may include any details of: furnace/wall flues/vents/under floor area/brick pillars/suspended floor/hot air circulates. [3]  
 (f) Socialising/relaxation/cleanliness/business.  
 These must be explained in respect of the habits/lifestyle/climate of the Romans especially as they combined so much in one place – without it existing anywhere else. [4]
- 3 (a) Lion and Rhino. [2]  
 (b) Dangerous/strong/vicious. [1]  
 (c) Animals were tracked down and then driven into the open/in the desired direction for the benefit of the 'hunter'/nets/use of dogs important here/feathers used to drive innocuous animals towards hunters. More dangerous animals pursued on horseback until exhausted or fell into traps. [3]  
 (d) i. Emperor [1]  
 ii. Popularity/he liked them. [1]  
 (e) Exciting to see so many animals from different places in one place/pitted against each other/see how they would behave in their habitat/see man against animal for superiority contest/good to see criminals get their deserts **But** too much blood/harmless animals killed/what's the point? Candidates will no doubt have a variety of opinions. [4]

**Section 2**

- 1 Roman patriotism/in control of so many areas of the world/people could see Rome's defeated enemies/Emperor gains loyalty from the people/Audience involvement/ signalling life or death appealed without thinking about the consequences/replaces 'the vote' so personal prestige/accessibility etc./nobility of death spurs on the soldiers to fight/pure admiration of fighting skill like boxing today.  
Candidates may refer to specific types of contest  
Samnite/Gaul/Thracian/Retiarius + weaponry. Retiarius versus a heavily armed gladiator will/should be the most popular. Skill versus brute force not just blood. Hysterical reaction of the crowd will no doubt be included.  
Look for a balanced discussion.  
See assessment grid for allocation of marks. [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:  
Tiered seating/oval/200m by 600m/sand track/*spina*/carceres/gates etc.  
These facts should be incorporated into discussion of sport today.  
See assessment grid for allocation of marks. [16]

## Topic 9: Pompeii

## Section 1

- 1 (a) Vesuvius. [1]  
 (b) Pumice/lapilli/hardened lumps of magma. [1]  
 (c) Ash/gases/sulphur fumes choked them. [2]  
 (d) Fontana digging water channel/to a villa at Torre Annunziata/discovered an inscription/ which showed this was a settlement not just another villa. Details along these lines. [2]  
 (e) People stole things/few records were kept/soil was moved around the site/only narrow channels were dug/equipment was poor and often caused damage. [2]  
 (f) Candidates are free to make their choice. Houses/artefacts/shops/forum buildings etc. but the explanations should show some understanding of the significance of the finds rather than them just being impressive. [4]
- 2 (a) (Dancing) Faun. [1]  
 (b) Atrium/Impluvium/or description. [1]  
 (c) i. Floor [1]  
 ii. Tiles/mosaic [1]  
 iii. Battle of Issus/Alexander the Great defeats/Persian king/Darius. [2]  
 (d) Double atrium - two different styles/guests quarters/two entrances/own baths/stables/ two peristyles/overall size – occupied a whole block. [2]  
 (e) Candidates may refer to the main details of the houses/their locations and functions.  
**Mysteries** - Major areas of activity split by corridors/internal garden/industry located within walls/outward facing with balcony/basic atrium design with rooms leading off a central courtyard/farm rooms and bakery, plus terraces to overlook fertile countryside. Bacchic cult and a working farm with the wine press are the two main aspects.  
**Vettii** - No *Tablinum*/double Atrium design/women's quarters/stables/rooms off the garden/irregular shape.  
 Possible references to decoration, allow free choice here as long as the details are specific to the house i.e.: Priapus/mythical couples/window - like side panels/deep red and black or bright yellow rooms. Allow the formal garden arrangement and herms/fountains etc. Cupid frieze showing them harvesting grapes/racing chariots/ throwing stones/making perfume/bronze working/making jewellery. [4]
- 3 (a) Fertile/wildlife/hilly/lush/grow vines. [2]  
 (b) Grapes/vines/crops/ fruit. [2]  
 (c) Nutrients from Vesuvius/Sarno nearby/healthy climate. [2]  
 (d) Oscans/Greeks/Samnites/Romans possibly Etruscans. [2]  
 (e) Main North-South trade route = passing traffic for goods export etc. Sarno/water supply and sea provided export on water as opposed to land/flat ridge defendable/irrigation/good agricultural climate/Bay of Naples gave good prospects for trade. Any two explained. [4]

**Section 2**

- 1 Candidates will most likely refer to the following:  
Commercial buildings; Macellum, Eumachia, Weights and Measures, Granaries  
Plus, Graffiti testifies that traders' stalls were set up in the open area.  
Political Buildings; Offices, Aediles/Duovirs, Basilica, Comitium.  
Plus: Election posters and graffiti/statues of leading Pompeians.  
Religious buildings; Temples of Jupiter/Apollo/Emperor (Lares).  
Candidates should include some of the activities that went on in the buildings and around the forum area: Speeches/stalls etc.  
The social significance of the Forum cannot be overlooked as it was such a meeting place for so many Pompeians, foreign visitors/traders, rich and poor alike and the baths were close by; thus of great significance.  
See assessment grid for allocation of marks. [16]
- 2 Candidates should be able to give a good overview of the basic system.  
Use of aqueducts built high up bring water from nearby hills.  
Castella system/basic three pipes/supplying baths, street fountains and houses/water towers/fountains on road junctions/lead pipes, etc./compluviate design of houses.  
Pompeii on slope drains and streets take waste to a pool outside the town.  
There should be discussion of what was impressive for the time and possible difficulties/faults like open aqueducts/leaking pipe and general hygiene.  
See assessment grid for allocation of marks [16]

## Topic 10: Roman Britain

## Section 1

- 1 (a) Ease of access/allowed for residential blocks/main streets led to gates/water supply. [1]
- (b) Market/trade/socialising/judicial buildings/admin running town. [2]
- (c) Wall. [1]
- (d) Baths/granary/workshops/hospital/store building/*mansio*/amphitheatres/temples. Linked to: Hygiene/trade/food supplies/health/admin of towns/visitors accommodation/entertainment/religion [2+2]
- (e) 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/improved housing/medicine/integration of Roman religion thus feeling part of Empire. Any two with explanation. [4]
- 2 (a) Helmet/shield/spear. [2]
- (b) i. Standard or equivalent [1]  
ii. Standard carried into battle as rallying call/emblem of army/pride of legion or similar. [2]
- (c) Symbol of power. [1]
- (d) Optio/Legatus/Tesserarius/Praefectus/Tribunus. [2]
- (e) Candidates are free to discuss living conditions/duties/pride in being part of the army/ reputation/pension/dangers etc. Any two reasonable opinions explained. [4]
- 3 (a) Husband, Prasutagus had left kingdom to Caesar and Boudica. But, when he died Roman Centurions plundered his kingdom and Roman slaves, from the procurator's house and acting on his instructions, plundered his home; hence Boudica was left with nothing. Estates of Iceni nobles also confiscated/unfair taxes/loans recalled. Boudica and her daughters also raped. [2]
- (b) London/Colchester/St Albans. [1]
- (c) Ransack of Colchester and the killing of ex-soldiers stationed there, burnt shops and homes/killed all inhabitants/pulled down temple followed by the interception of Cerialis and the IX legion which was routed and fled to their camp. Suetonius had also abandoned London to be handed over to slaughter by the rampaging Britons. Also attacks on St Albans. According to Tacitus in St Albans Roman citizens were hanged or crucified, throats cut or burned. [3]
- (d) Suetonius Paulinus the commander of Roman forces/in a narrow valley/probably along Watling Street/woods behind. Legionaries threw javelins then marched forward with auxiliaries/then cavalry attack with lances/Britons ran but their own carts blocked their way/they and their women were then cut down by the Romans/Boudica committed suicide with poison. [2]
- (e) Candidates may revisit successes or consider what the rebellion achieved. In the short term – harsh repercussions/land salted. Although at this level do not expect critical analysis of main effects which were: Reorganisation of tax system/promotion of town life + associated benefits/control of money-lenders/discipline within the army/new governor sent/local chiefs given say in towns. Two opinions adequately discussed. [4]

**Section 2**

- 1** In this question candidates are free to show their knowledge of a particular villa. Lullingstone or Chedworth.  
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.)  
Many villas brought the luxury of the towns to the country/owned most likely by pre-Roman aristocracy whose positions under the Romans (councillors etc.) had allowed them to continue to prosper and this wealth is reflected in the mosaics, wall paintings, dining rooms and sumptuous suites of baths. Romans used these to promote trade and thereby profit for themselves but they were luxury retreats too, hence the majority in the more stable South.  
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. Evidence suggests that more than one family may have lived in them.  
See assessment grid for allocation of marks. [16]
- 2** Living in barracks/patrolling wall long shifts/terrible weather/some contact with the locals/upkeep of wall and weaponry.  
Job is to protect boundaries/mark boundary to empire/possible incursions further north.  
Candidates may refer to specific details of the wall and what they think of them, e.g. Stone or turf/walkway/10-20ft wide + 12-15ft high/ditch. Milecastles: fortified gateways at intervals/double gates at front and rear/accommodation for soldiers/access to top of wall/ turrets: 20ft high square towers/every third mile.  
Forts: For fighting soldiers/near to wall/causeways at fort only access for population/ some flush with wall/others projecting beyond.  
Reward references to specific places on the wall if these add extra information.  
Candidates may use comparisons to illustrate their opinions, for example: in Chester: greater integration with local community/hierarchy/partnerships/foreign legionaries stationed/luxuries such as baths/trading centre with proper administration/ amphitheatre – for training etc. Tombstones suggest marriage with locals.  
This is a very varied question allow all valid material linked to the question.  
See assessment grid for allocation of marks. [16]

**Mark Scheme 1940/13/14**  
**June 2007**

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

**Section 1**

1. (a) Nightfall and dawn were right next to each other. [1]
- (b) It was closed in on all sides by cliffs/had a narrow entrance/never had any swell in it. [1]
- (c) i. She was a woman of mountainous proportions/very large [1]  
 ii. He ate one of the men for supper. [1]
- (d) i. A bag of winds [1]  
 ii. **Two** of: his men had opened the bag [1] all the (adverse) winds had come out [1] he was blown back to Aeolus/miles away [1] [2]  
 iii. He thought the gods must be against Odysseus. [1]
- (e) Yes: very visual description gets us involved in the action (the men are like giants/they use boulders to hurl down from the cliffs)/the horrid sounds make it nicely gruesome (groans of the dying/splintering timbers)/describing what the Laestrygonians are doing as making a 'loathsome meal' and calling the events a 'massacre' make it clear that this is excitingly horrid/the simile enhances the graphic horror (we are encouraged to visualise the men squirming on the spears like fish do when harpooned)/we might feel for Odysseus' helplessness at watching this from his hilltop/(the excitement) of Odysseus screaming orders to his men/the way we wonder (briefly!) if they will make it. [4]  
 They may also comment on the fact that the ending is quite abrupt with a quick mention of the 'relief and joy' of shooting out to sea safely and the stark concluding statement that Odysseus was all right and it was curtains for the rest.
2. (a) Selected by lot. [1]
- (b) They were wild animals [1] but they were behaving like domestic pets (or details here of the jumping up/fawning on the men/wagging tails etc. to max 1) [1] [2]
- (c) Turned them into pigs not gave food. [1]
- (d) Get away as fast as possible not forget about the men. [1]
- (e) i. Hermes [1]  
 ii. **Two** of: gave him plant/drug (Moly) [1] made him immune to her magic [1] gave him instructions about what to do [1] any example of the instructions i.e. draw his sword/rush at her/go to bed with her/make her swear an oath to max 1 [1] [2]
- (f) He follows orders properly (we went as you ordered)/he is no fool – he feels there is something wrong and suspects a trap so doesn't get swept in/he's quite a good leader because he stays around for a long time to see if they reappear (doesn't just abandon them initially)/but he's a wimp – he is terribly distraught as he gets back (couldn't speak/filled with tears)/Odysseus and the others are clearly frustrated by him (exasperated, we bombarded him with questions)/he doesn't attempt to get them back or even to go in further search of them (I sat a long time watching)/he seems not to be in much control, because his men decide to go in without even consulting him. 2 points + evidence. [4]

3. (a) Because she recognised his scar. [1]
- (b) i. A god [1]  
ii. He is dirty/in rags/looks like a beggar. [1]
- (c) **Two** of: the groans of the dying [1] Odysseus standing among the bodies of the dead [1] the bodies in heaps [1] Odysseus spattered with blood and gore [1]. [2]
- (d) **One** of: Athene had made her sleep to avoid the battle in the Hall [1]. [1]
- (e) i. Troy [1]  
ii. 10 years. [1]
- (f) Eurycleia – she’s a typical old woman (she ‘bustled upstairs’/moves so fast that her feet can’t keep up with her)/excited/she is very fond of Penelope (dear child)/despite her servant status she is motherly to Penelope (dear child). Penelope – fond of Eurycleia despite her annoyance with being woken up (calls her ‘dear nurse’)/gently chides her (‘the gods have deranged you, who used to be so sensible’)/holds her more dear than the other servants (‘If any of the other maids had woken me up...’)/ stubborn – not believing Odysseus is back. 2 points + evidence (3+1 possible). [4]

## Section 2

- 1 In response to the bullet points there should be a broad outline of the details of excitement value, with highlights of particular incidents/Suitors, followed by the counter argument that there is still the reunion to go if we are looking at a conclusion to the whole story, not just the Suitors bit. Full marks should be allowed for a candidate delivering a decent collection of evidence for an argument of the effectiveness of Book 22 as a whole, with just the briefest consideration of the counter argument.
- Yes:** *in terms of its excitement value* – Starts dramatically with Antinous shot through the neck/ very vivid account (foot lashing out/kicking table/food scattering/blood out of nostrils)/the Suitors’ appeal pauses the action before the next gruesome moments (Eurymachus’ appeal/arrow in nipple/beating forehead on ground)/cinematic moments of father and son fighting side by side/excitement of needing to rush off and get more weapons/tension when the Suitors get supplied by Melanthius and the ebb and flow of the success of the battle/Athene’s intervention swings the scales.
- In terms of its concluding nature:* the whole thing has been leading to Odysseus’ return in triumph to oust the Suitors/there is a comfortable tidiness in the outcomes of the various Suitors (Antinous is first reflecting his significance as their driving force etc./the appeals by Leodes and Phemius punished and forgiven appropriately according to their involvement)/the final tying up of the loose ends in the punishment of the disloyal maids/the ending with the cleansing of the palace physically to reflect the moral cleansing of the Suitors.
- No:** It’s only part of the story of the Odyssey, which is as much his reunion with Penelope (Book 23 will properly be full of that)/there is Book 24 too which deals with Laertes and the remainder of the coming-home-as-king theme which will require him to settle the country too.
- They might argue that Book 22 would make a better ending because of the dramatic value of it.
- Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

- 2 Outline of the ways in which the gods are involved in the story remarking on whether this is a good or a bad thing for the story/our enjoyment:
- Enhancing the story and making Odysseus (a) succeed (cf. superpowers/mutations/wizards etc. in modern adventure films): Athene as his assistant (inspiring him as Mentor/deflecting spears from him/making him disguised/making him gloriously handsome/holding Dawn at bay)/Hermes' help with Moly/Zeus sends omen when Odysseus strings the bow/(b) struggle to survive: Poseidon's pursuit of him/Calypso and Circe holding him up on his travels/(cf. the arch villains in modern films).
- Discussion of how far this affects our enjoyment of the tale. Comparison with modern film-making could be a useful way of approaching it, but anything that attempts to look critically at both sides of the argument (not necessarily evenly) should gain a respectable score for evaluation.
- Some of the following might be included:
- gods as personifications of human qualities (Athene is Odysseus' capacity to find strength in times of need/his ingenuity in thinking up a good way to get back into the palace unnoticed by disguising himself etc.)
  - gods as elements of 'natural laws' (Poseidon's pursuit of him reflects Odysseus' arrogance in the handling of the Cyclops)/Circe and Calypso reflect the allurements that offer themselves to a sailor and that need to be resisted by the decent man etc.)
  - gods as mysterious beings that add a touch of magic etc., to the tale (Circe's drugs/men turned into animals – all the stuff of fairy tales etc.).
- Any suitable evidence can be used from any of the books that candidates may have read. Any reasonable argument with evidence. See assessment grid for allocation of marks.

[16]

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

## Section 1

1. (a) Because a Trojan had stolen his wife. [1]  
 (b) Chryseis/his daughter. [1]  
 (c) Briseis (his captive girl). [1]  
 (d) i. Go back home [1]  
 ii. Hang about in his tent. [1]  
 (e) Athene. [1]  
 (f) She is his mother. [1]  
 (g) **One** of: 7 tripods [1] 10 talents of gold [1] 20 gleaming cauldrons [1] 12 horses (racers/prize winners) [1] 7 women skilled in crafts (beautiful, from Lesbos) [1] heaps of gold and bronze when Troy is captured [1] 20 Trojan women [1] one of his daughters as wife [1] dowry to go with her [1] 7 cities [1]. [1]  
 (h) He is rude about Agamemnon's motives (your thoughts are set on gain)/rude about his morals (shamelessness is your clothing)/he calls him names (dog-face). The indignant question exclamation and the rhetorical question suggest his bitterness. Conversely, he is also reasonable in his argument (I have no personal grievance with the Trojans/I fight the hardest but you always get the lion's share of the spoils). 2 points + evidence. [4]
2. (a) i. King of the gods [1]  
 ii. His weapon is the thunderbolt. [1]  
 (b) i. Thetis [1]  
 ii. **One** of: to help the Trojans [1] to drive the Greeks back to the ships [1]. [1]  
 (c) Paris didn't choose her in the competition for the apple [1] Zeus brought Ganymede to Olympos as his cupbearer [1]. [2]  
 (d) **Two** of: Pours out wine for them all [1] makes them laugh by bustling about [1] reminds them of the tale of how he got thrown out of Olympos by Zeus [1]. [2]  
 (e) Zeus is a bully (there is nothing you can do except make me hate you/that will be the worse for you/I'll lay my hands on you). Hephaistos wants it all to go away (don't quarrel over mortals)/knows the others well because he tries to persuade them through their desire to enjoy life (we shall have no pleasure in the feast)/he's a realist (Zeus is stronger than all of us). Hera shows she's scared of Zeus (sits in silence) but it's not an abject fear because she remains resistant in spirit, (having to bend her heart to obey). 2 points + evidence. [4]
3. (a) He was Achilles' tutor [1] he was like a father figure to Achilles [1] (they might suggest that since he was old, a Greek would have considered he should be listened to). [2]  
 (b) **One** of: He shouldn't be proud [1] he should put aside a quarrel [1]. [1]  
 (c) **Two** of: I brought you up like a son [1] you shouldn't be so unforgiving [1] even the gods know how to forgive when they are asked nicely with gifts [1] the daughters of Zeus (the Repents) follow up when someone is foolish and if he doesn't repent they turn Zeus against him and he pays [1] you were justified in your anger at first, but now Agamemnon is offering recompense you will be in the wrong if you refuse [1] learn from the errors of great heroes before you (the Meleagros tale) [1]. [2]

- (d) i. Dear friend to Achilles (Not 'cousin') [1]  
 ii. To let him go and fight in his place/wear his armour in battle [1]  
 iii. **One** of: Hektor kills him [1] Achilles goes to avenge his death [1]. [1]
- (e) He'd make me feel sorry for the Greeks by harping on about their desperation/making Hektor out to be not just fierce (as always) but supernaturally (and manically) so would make me feel very important and vital/all this would make me feel that rescuing them makes me even grander and more glorious/he would make me feel guilty about not saving them (save...the Achaians in their affliction)/he'd make me a bit worried with that stuff about being sorry in the end when it's all over (you'll feel pain)/I'd be irritated that he seems to be suggesting I'll be sorry just because I'll have lost the chance to be really great/reminding me of my father, would make me feel sad and homesick and guilty because I remember he gave me very specific advice about just this kind of thing. 2 points + evidence. [4]

## Section 2

- 1 Discussion of the level of sympathy that is drawn from characters of Priam and Hektor:  
 Priam: sympathy certainly from: his terrible groan when he sees Achilles approaching and understands what this means for his son/his anguish when he beseeches Hektor to keep close to his companions in the battle/the list of the sons he has already lost/his miserable imagining of how the dogs will feed on his body if the Greeks win/the pitiful grieving (rolling in the dung)/his conversation with Hekabe/his fear when Iris visits him/ the understandable fear on his journey to Achilles and on meeting him/the anguish of facing his son's murderer with humility etc.  
 Hektor: we sympathise for the believable human frailties – most memorable the fine agonising outside the walls, when he contemplates going back into the city (which he much wants to do) and the need for staying outside (the dilemma of the heroism that hangs so much on reputation/there is poignancy of the beseechings and then lamentations of Andromache (and Priam and Hekabe) which give us insights into Hektor as a family man and a son/sympathy evoked when Athene tricks him in the guise of Deiphobos.  
 The opposing view will take into account an awareness of some element of hybris in Hektor's pressing forward and finding himself alone outside/the excess of Priam's dung rolling etc. Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]
- 2 Discussion of Homer's purposes in writing the tale – the focus on Achilles' anger/the tidy resolution of that theme in Book 24/an analysis of how that is delivered (Achilles' anger, his petulance, his growth into a more mature figure with the understanding he shows with Priam)/the degree to which the tale has a good level of action in it that balances within the whole work and thus the beginning and the end tidily round it all off/ the way in which satisfaction for a work does not necessarily require it to be all blood and guts/the impact of the lamentations at the close of Book 24 etc. Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [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) Save them from the plague/get rid of the plague not cure the city. [1]
  - (b) **Two** of: sent Creon (brother in law) [1] to Delphi [1] to ask the oracle [1] what should be done (about the plague) [1]. [2]
  - (c)
    - i. **Two** of: solved the riddle [1] of the sphinx [1] any detail of the riddle [1] [2]
    - ii. Became king [1] got Jocasta (queen/mother) as his wife [1]. [2]
  - (d) Cadmus was an ancestor of the kings of Thebes therefore the city can be described as his house (or similar)/founder of Thebes. [1]
  - (e) He uses metaphor (the young are birds not flown far on their own yet)/he creates a vivid picture of the people spread about the city trying everything (lines 6-8)/the simile of the ship is very visual/he piles on the imagery by turning from the ship straight into the image of the land wasting away/he uses personification in 'she's wasting away'/emphasises it through the repetition of 'wasting away'/piles on the misery with the extreme of the house of Cadmus *emptying*/employs the grim pun of Hades growing rich on the dead (note in the text on this). 2 points + evidence. [4]
2. (a)
    - i. Antigone's brother/Oedipus' son [1]
    - ii. Eteocles/his brother [1]
    - iii. **Two** of: They were both sons of Oedipus [1] they had an equal right to the throne [1] they had agreed to share the kingdom (alternate years of rule) [1] but Eteocles wouldn't give up the throne at the end of his turn [1] so Polyneices brought an army to force Eteocles to give up the throne [1]. [2]
  - (b)
    - i. To be left unburied [1]
    - ii. She gave him a token burial [1]
    - iii. Creon's edict came with a punishment of death to anyone who broke it/she was afraid of Creon's power to punish them/we're only women/or similar. [1]
  - (c) Old men (nobles) of Thebes/kings advisers not answers to what is the Chorus. [1]
  - (d) The language is very poetic/epic (seven-gated Thebes/white shielded soldier/helmets crested with horse-hair)/they are nicely dramatic (exclamations in the first 5 lines)/the extended image of Polyneices as an eagle (bird of prey is inherently frightening)/menacing image of the way he 'hovered over our land'/similarly 'opened his jaws' gives considerable graphic impact/the alliteration [allow this despite the fact that it is in translation] of the s in last two lines to enhance their bitterness (or sim.) 2 points + evidence [4]
3. (a) That Antigone doesn't deserve to die/that what she did was glorious/that she deserves a reward for what she did. [1]
  - (b)
    - i. Stoning [1]
    - ii. Seals her up in a cave. [1]
  - (c) He was engaged to be married to her. [1]
  - (d)
    - i. **One** of: because Teiresias persuades him [1] because the Chorus are convinced he should listen to Teiresias who has never been wrong [1] [1]
    - ii. **One** of: by the time he gets there she has hanged herself [1] he goes and buries Polyneices first, so he is too late when he gets to Antigone [1] [1]
    - iii. Tries to kill his father [1] kills himself [1]. [2]

- (e) Hopefully will argue yes. Uses a variety of approaches - flatters him (I value your success)/ then moves into the criticism (fixed idea); stresses that is a mark of good sense to be flexible (simile of the bending trees)/uses the image of a ship perhaps to remind Creon of his own picture of the king as the captain of a ship/is careful to avoid suggesting he knows it all (stresses his youth 'young as I am')/hopes not to anger his father that way. 2 points + evidence. [4]

## Section 2

- 1 Right on her side: laws of the gods/obliged to honour both brothers the same/a brother is irreplaceable – it would have been different if it had been a husband. Evidence of self-indulgent martyr complex: does the token burial twice (once should suffice – she wants to get caught)/she refuses to compromise when Creon tries to give her a way out (the required rites had been well enough done, if that was all she was really after)/she is quick to scorn Ismene's help/she likens herself to heroines tragically dying in mythology, but the Chorus show the comparisons are flawed etc. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 In *Oedipus*: Seems to be nice initially - regrets coming to Oedipus/doesn't want to hurt him. However, it soon turns to irritating: is awkward with Oedipus despite Oedipus' complimentary words and genuine appeal/he is irritating when he hints at truths but refuses to say (I will never reveal my dreadful secrets)/he is stubborn (you'll get nothing from me)/then after all that he finally blurts it out (you are the curse) at Oedipus' highest pitch of anger/then he goes hinting again (you and your loved ones live together in infamy)/as Oedipus points out he was useless when the sphinx threatened the city/ phrases his information in vagueness (double lash of mother's and father's curse; truth about your marriage). As Oedipus says 'all you can say are riddles' – not at all helpful/ only finally says everything when Oedipus is going out of earshot.  
In *Antigone*: gives sensible advice about fouled altars/he has a fatherly approach (my son)/is not critical (all men make mistakes/only human)/stresses his own motives as being 'for your own good' but is irritating when he gets angry at Creon's angry response/(details of how he is driven to speaking more aggressively). Also he failed to be an effective seer initially (the signs from the birds). Any reasonable argument with evidence. See assessment grid for allocation of marks. [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) That Phaedra is in love with him. [1]
- (b) Phaedra is his step-mother. [1]
- (c) **Two** of: for the father she is expensive to bring up [1] and expensive to get wed (dowry) [1] the husband uses up his family fortune on her [1] marrying a nonentity is less trouble but it's pointless worshipping stupidity [1] a clever woman is nothing but trouble [1] she is most likely to be promiscuous [1] at least the idiot is less likely to be unfaithful [1]. [2]
- (d) They should go and buy them. [1]
- (e) i. She can't live with Hippolytus knowing her feelings/she can't face Theseus, whom she supposes Hippolytus will tell [1] [1]
- ii. A suicide note [1] a letter accusing Hippolytus of violating her [1] [1]
- iii. To avoid the shame [by making it look as though Hippolytus has raped her]. [1]
- (f) Hippolytus is full of dramatic horror (the exclamations)/he feels the nurse has sullied him (don't touch me)/his reaction seems excessive (can't bear her to touch him/the remark about the oath)/he is deeply unreasonable (cursing women in their entirety).  
The nurse is desperate to try and undo the damage (keeps trying to keep him quiet)/ she is looking at how this affects her position (don't ruin me)/but she is still thinking carefully of how she can extricate herself from this (reminds him of his oath)/she is clever enough to try every ploy (first just 'sh', then pity me, then what about Phaedra, finally philosophising – it's human to err). 2 points + evidence. [4]
2. (a) Theseus (his father) had sent him into exile [1]. [1]
- (b) i. To strike down his son [1]
- ii. **One** of: Poseidon was his father [1] Poseidon had promised Theseus 3 curses [1]. [1]
- (c) Bull. [1]
- (d) i. He was pleased at the news [1]
- ii. He realises the truth about Phaedra/sees how he has wronged his son. [1]
- (e) i. Because he wouldn't worship her (was very rude about her) [1]
- ii. By destroying Adonis/one of Aphrodite's favourites. [1]
- The direct speech for his appeal to Zeus makes us feel that we are listening directly to him/there is some building of tension in the detail of the description of the surroundings and how they all set off as a build up to the later drama/the developing situation is more effective than a sudden event (there is the ominous rumbling first)/the height of the wave is made clear to us by saying how it hid the whole coastline from view, and over quite a wide range (Sciron/Isthmus/Asclepius' rock). 2 points + evidence. [4]
3. (a) i. Apollo [1]
- ii. Because Admetus was so hospitable to him when he was working for him. [1]
- (b) i. She gets him to promise never to marry again [1]
- ii. **One** of: a stepmother will mistreat the children [1] she will consider the children enemies [1] the girl would be particularly persecuted [1] she won't have anyone to help her into womanhood [1] to help her on her wedding day [1]. [1]

- (c) i. He's going to a labour [1]  
 ii. **One** of: Admetus won't let him know [1] no-one told him about Alcestis [1]  
 he doesn't know [1] [1]  
 iii. Fights with death to get Alcestis back for him [1]. [1]
- (d) *Does*: hospitality got him the reward/showed hospitality to Heracles too despite grief/ realises that the gift of life was no good without anyone to share it with.  
*Doesn't*: when Alcestis is dying he moans about how she is abandoning him/he doesn't show any sympathy for her plight/he is horrid to his father etc. [1]
- (e) She starts apparently on top of things at the beginning (no tears)/but we see this is actually a big effort (she *gave in* to no tears)/she is keeping herself busy preparing with all the proper ceremonies to distract herself (offering prayers/breaking off myrtle)/she is very believable/human (when she breaks down when she sees the bed)/she is deeply distraught (she addresses the marriage bed that meant so much to her) etc. 2 points + evidence. [4]

## Section 2

- 1 Alcestis: nature of relationships (parent/son/husband/wife/close friend). Obligations of relationships. Selfishness v selflessness. What we should learn about all of this for our own lives. Evidence of any points of the conflicts that they all face (introduction to Davie is good for this), the reasons each give for their various viewpoints.  
 Hippolytus: the dangers of extremism – Hippolytus' excessive devotion to chastity/Phaedra's passion for Hippolytus turned to passion to save her reputation/the nurse's certainty that her plan is the right way forward/Theseus' readiness to believe Phaedra's note despite the logic of Hippolytus' argument; an insight into the nature of humanity – the Chorus vacillate unhelpfully/Theseus is ready to believe the worst of his son (difficulty of the bastard child, which Hippolytus clearly feels is an issue)/the folly of swearing an oath before you know what you are promising. Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]
- 2 Reasons why they might choose to recommend the plays: *The believability of the characters* – the nurse is very ordinary with her worries about Phaedra/the servant worries about Hippolytus angering Aphrodite and tries to sort it out for him; *the timelessness of the human qualities* – father against son/self-absorption (Admetus)/ nobility (Alcestis) etc.; *good pace* – the action gathers momentum and rushes inexorably to its dramatic climax in Hippolytus/*unexpected twist* in Alcestis when Heracles can bring Alcestis back; *variation in approach* in Alcestis – drunken Heracles interlude balances the tragedy of Admetus' loss; *there is interest* in intellectual style – Admetus' and Pheres' debate is carefully crafted; *it's satisfying* to see Hippolytus and Theseus apparently reconciled at the end.  
 Counter-argument: *the ending* of Hippolytus seems long drawn out; the *happy ending* in Alcestis seems to reward Admetus for his selfishness; *the central debate* in Alcestis slows down the pace and suspends the audience's engagement with the characters; *The women* are the interesting ones in Hippolytus – with their human frailties they engage us whereas Theseus and Hippolytus are too self-righteous etc. Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]

**Topic 15: Aristophanes *Acharnians* and *Lysistrata***

**Section 1**

- 1 (a) i. A general [1]  
 ii. **Two** of: huge helmet [1] horsehair crest [1] gorgon shield [1] (they may talk about his manner – bombastic [1] raging like a hero [1]). [2]
- (b) i. A peace [1]  
 ii. Amphytheus [demi-god]. [1]
- (c) i. **Two** of: he hates the Spartans as much as the next man [1] but the truth is the Athenians started the war [1] they started confiscating Megarian goods [1] then some young men went to Megara and kidnapped their tart [1] Megarians retaliated and stole two Athenian tarts [1] Athenians set up full trade embargo [1] but Megarian retaliation was not unreasonable [1] Athens would have done the same [1] [2]  
 ii. **One** of: dressed in rags [1] very nervous [1] allow details of what he is carrying (a wicker basket [1] with a chipped drinking cup [1]). [1]
- (d) Yes: sexual reference to the prick/would have been funny to watch because of the use of the phallus/similarly visual the appearance on stage of the dancing girls (slave girls/probably naked) for titillation/the balancing of Lamachus' laments with Dikaiopolis' revelry/amusing to come out of the stage events and talk directly to one of the audience/the pun on charging – when Dikaiopolis misunderstands Lamachus' reference to the charge (military) and talks of being charged for the entertainment.  
 Can argue no, but will need sensible arguments (e.g. too much rests on the sexual jokes – too low-brow). 2 points + evidence. [4]
- 2 (a) Athens and Sparta are at war. [1]
- (b) i. The women must deprive the men of sex [1] they should occupy the Acropolis [1] (or further details of either e.g. the description of how the women should walk round the house all made up and alluring to excite the men beyond endurance and then hold them off) [2]  
 ii. The fighting needs to be stopped by both sides otherwise the Athenians will just lose, which is not the way the women want the war to be stopped. [1]
- (c) i. **Two** of: moths eating the fleeces [1] forgotten to peel the bark of the flax [1] about to give birth [1] she has seen the Guardian Serpent [1] the owls' honking is impossible to sleep through [1] [2]  
 ii. **Two** of: when the swallows escape from the hoopoes [1] and gather together [1] keeping away from the cock-birds [1] then trouble and sorrow will perish [1] Zeus will make high into low [1] but if the swallows rebel [1] and fly from the sacred enclosure [1] then everyone will know that they are the most nymphomaniac of birds [1] (two points covering the broad outline will do). [2]
- (d) The Scottish accent is amusing/there is sexual innuendo in 'those fine broad lowlands' etc./the muscle-bound Lampito/the way Lysistrata says how ravishing she is, when this is not traditional feminine beauty (they may argue that it is not funny of course, but the arguments will need to be argued clearly). 2 points + evidence. [4]

- 3 (a) i. Put a veil on him/dressed him up as a woman [1]
- ii. Because he was complaining that a woman was telling him what to do/to be silent. [1]
- (b) i. **One** of: take the raw fleece and wash out the dung [1] lay out the fleece and beat it [1] undo the knots in the wool [1] card the wool into a basket (picking up all the flecks of wool that are lying about) [1] with all the wool gathered together there will be enough to weave a full cloak [1]. [1]
- ii. **One of the pairs**: they should sort out the different elements of the city/and get rid of the villains (like picking out burrs) [2] they should deal with the cliques/ who rig the elections for public office (undoing the knots) [2] they should gather up all the friendly non-citizens (+ all the colonies) into one big unit/to make them all a stronger single force (picking up the flecks) [2] if all Athens' allies are brought on board/there will be enough to protect Athens (enough wool for the cloak) [2]. [2]
- (c) i. **One** of: she is naked [1] she is beautiful [1]. [1]
- ii. A sufficient answer would be to say that they use her body as a map [1] as they argue about who will keep what [1], but they may give specific examples and attempt to explain how the discussions of places they want to keep are related to her body, in which case expect details from p.187-8 (her bottom/ Prickly Bushes/Long Legs of Megara/Malian Gulf) [2]. [2]
- (d) Lysistrata thinks that men wearing their armour even when they are doing ordinary things like shopping is over the top (shopping in the Market place in full armour like lunatics/taking his gorgon shield to pick up little fish - ridiculous)/the Magistrate thinks this is proper behaviour during war (that's what a brave man should do)/the first old woman thinks that these military men are using the armour to dastardly ends (when the fig stall woman faints the Thracian swallowed her figs). 2 points + evidence. [4]

## Section 2

- 1 The factual content should offer a broad coverage of the various moments of the choruses in either or both of the plays: The evaluation will comprise a discussion of what the candidates perceive as interesting or generally entertaining in the inclusion of the Chorus(es) – the presentation of the opposing view (to the hero's Big Idea)/the opportunity for slapstick/the level of running commentary on the plotline/the traditional role of the parabasis etc. Anticipated material would be: Acharnians: characterisation as old men grumbling about their age is funny/their aggressive attacks on Dikaiopolis afford slapstick humour/they bring about the circumstance of the head on the block speech/they comment on the success etc., of the workings of the personal peace/the leader delivers the 'message' in the parabasis. Lysistrata: the entertainment value of the two separate Choruses (the variety of this as opposed to other plays/the interesting development of their combination later in the play)/the slapstick of their battling/the way the different gender biases can be exploited through the division of the Chorus into male and female/how the leader delivers the 'message' in the parabasis etc. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

- 2 A broad view of the different characters who pepper the plays will form the Factual Content, to reflect the different attacks on the hero's (heroine's) carrying out of the Good Idea and the variety of characters (commenting on what they reveal about daily life etc., of Ancient Athenians?). Evaluation will arise out of a consideration of how far this variety allows for a snappy pace (e.g. lots of different individuals popping up and vanishing in Acharnians)/an entertaining view of the stereotypes of women (making endless excuses to go back to the men) and men (obsessed with their loss of sex)/a laugh at foreigners (Scottish accented Lampito)/snipes at political figures (Lamachus) etc.  
Any reasonable argument with evidence.  
See assessment grid for allocation of marks.

[16]

Topic 16: Herodotus *The Persian War*

## Section 1

- 1 (a) **One** of: tyrant of Miletus [1] leader of the Ionian revolt [1]. [1]
- (b) i. **One** of: to capture Naxos (important island) [1] [1]  
 ii. **One** of: the expedition had failed [1] he couldn't pay it back [1] he thought that Artaphernes could depose him [1] Artaphernes was more powerful than he was (satrap of Lydia). [1]
- (c) i. His brother in law/cousin [1]  
 ii. **One** of: he was held by the Persian king (in Susa) [1] he saw no way of getting his power back otherwise [1] Aristagoras was tyrant in his place [1] [1]  
 iii. He tattooed the message on a servant's head. [1]
- (d) 20 ships. [1]
- (e) Burned it down. [1]
- (f) Butters up Cleomenes with the compliment (leading nations)/throws in the emotional blackmail of the blood connection of the Ionian colonists (your Ionian cousins)/ similarly shows the closeness of the connection by calling on the *Greek* gods/ emphasises the things the Persians do in battle that picks up on the Greek preconceptions about Eastern peoples (turbans/trousers imply weakness/effeminacy)/ appeals to their greed by emphasising the riches they would get from the effort (gold, silver, bronze, oxen, slaves). 2 points + evidence. [4]
- 2 (a) **One** of: King of Persia [1] son of Darius [1]. [1]
- (b) **Two** of: he was carrying on his father's vengeance [1] he wanted to avoid the same mistakes as his father (relying on the sea) [1] he wanted to conquer the whole of Greece (not just revenge on Athens now) [1]. [2]
- (c) i. It was destroyed by a storm [1]  
 ii. **One** of: he whipped it [1] had it branded with hot irons [1] had fetters thrown in it [1]. [1]
- (d) **Two** of: ships lashed together [1] sloping to ease pressure from current [1] anchored for stability [1] openings so ships could sail through still [1] extra roping [1] esparto and papyrus [1] wooden planks fitted [1] then brushwood [1] then earth trodden down hard [1] screens to stop animals getting afraid [1]. [2]
- (e) Eclipse. [1]
- (f) Mention of Trojan war gives epic feel to the expedition/dramatic idea of all the armies of history not matching this one of Xerxes'/rhetorical question adds dramatic impact/ exclamation follows it piling on the drama/the personal interpretation of Xerxes' motivation (pride) adds a different dimension. 2 points + evidence. [4]
- 3 (a) **One** of: c.400 ships lost [1] 3 days of storm [1] Athenians thought they had brought it down by praying to Boreas (N. wind) [1] Persian ships driven onto rocks [1] the rocks were called the Ovens [1]. [1]
- (b) i. Swam underwater for 10 miles [1]  
 ii. **One** of: the Persian ships had been wrecked [1] the Persians were blocking the Greeks in [1]. [1]
- (c) **Two** of: storm raged [1] corpses washed up [1] against their ships [1] got tangled in their oars [1] the Persian ships sailing round Euboea were driven onto the rocks [1]. [2]

- (d) i. Sparta [1]  
 ii. **One** of the explanations: it was a narrow pass/so only a few could be attacked at any time (no advantage in the Persian numbers) [2] the Spartans were a formidable nation of warriors/they were a good match and more for the Persians [2] the Greeks were fighting for themselves/the Persians (often 'allies' compelled to fight) had no personal motivation [2]. [2]
- (e) Gives lots of detail to keep the events clearly situated (works better for a Greek audience maybe...)/the anecdote about Sandocles gives light relief in the battle details/the excitement of the Persians sailing into the enemy unknowingly/made more exciting by the way Herodotus breaks off to talk of Sandocles to keep the suspense going etc. 2 points + evidence. [4]

## Section 2

- 1 Account of the battles (not necessarily all) to reflect what makes them engaging. If they follow the bullets slavishly they will end up with some sturdy narrative, that deserves moderate reward only followed by some kind of tying the tales together under the final three aspects (differing levels of detail/level of descriptive writing/character development). Reward a fair attempt to draw conclusions about the interest levels of the different accounts. They may consider some of the following:  
 the variety of telling (longer accounts, shorter snappier ones)/the amount of detail (Plataea very full, making a clear picture of it all the way/Artemisium short and sweet)/ the focus on the 'facing enormous odds' of small Greek numbers against huge swathes of Persians/the moments of heroism (Mardonius' men fighting over his body like the heroes of Homer)/the anecdotes (Artemisia's cunning plan)/the emotional moments (quoting the inscription on the monument to the Spartans)/the gossipy bits (the slanderous tales of Themistocles' later doings)/the gruesome bits (bodies washed up against the Persian oars) etc. Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]
- 2 The ways in which the Greeks proactively made the war go their way: e.g. Miltiades' strategy at Marathon/Leonidas' bravery (and sound strategy) to hold out as long as possible/Themistocles' interpretation of the oracle/Themistocles' deception of Xerxes/ the motivation of the Greeks (fighting for freedom)/their good use of Intelligence (Scyllias).  
 The ways in which the Persians made mistakes: e.g. underestimating Greek strength of purpose (not listening to the words of those who had good advice like Artabanus etc.)/easily duped (by Themistocles' plan)/jumped to conclusions (Miltiades' battle line-up). Any reasonable argument with evidence.  
 See assessment grid for allocation of marks. [16]

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

**Section 1**

- 1 (a) i. Venus (his mother / Aeneas' mother) [1]  
 ii. **One** of: Venus had taken him off [1] he is sleeping deeply [1] he is in one of her holy places in a safe place [1]. [1]
- (b) i. Dido's first husband [1]  
 ii. He was murdered [1] **PLUS one** of: by Dido's brother [1] Pygmalion [1] because he was jealous of his riches [1] [1]+[1]  
 iii. That she would never marry again. [1]
- (c) i. Juno [1]  
 ii. She didn't want Aeneas to get to Italy/fulfil his destiny not Aeolus. [1]
- (d) That it is not going to turn out well: the focus is on what is wrong about what is going on (the conversation is false)/when Dido's feelings are mentioned they are described as doomed and ruinous (so that we are under no illusions that this will work out well)/even as we see her enjoying the moment (in hugging Cupid etc.) the joy is taken back because she is unaware of the powerful forces at work against her etc. 2 points + evidence. [4]
- 2 (a) i. Hektor [1]  
 ii. **Two** of: Troy is done for [1] there is nothing more Aeneas can do/not able to win the war [1] flee [1] Troy entrusts her sacred things/gods to Aeneas [1] he is to take them from the city [1] he will wander far over the seas [1] there is a home waiting for them fated to be built [1]. [2]
- (b) i. Slaughtered them [1]  
 ii. They disguised themselves as Greeks/put on armour/allowed them to go unchallenged [1]  
 iii. Eventually some Trojans attacked them thinking they were Greeks. [1]
- (c) **Two** of: she was dragged [1] by her hair [1] from the temple [1] in chains [1] not taken away/raped. [2]
- (d) Yes: lots of descriptive detail to make the scene very clear in our minds (remotely set back house/fire spreading/houses on fire/noises of war)/we get a good sense of bewilderment from the simile/sense of pathos from the use of the huge natural disasters and the helplessness of the shepherd watching the destruction/there is a sense of panic (*madly* I snatched up.../*anger and fury* swept me along). 2 points + evidence. [4]
- 3 (a) i. Walking behind him [1]  
 ii. **One** of: take the city gods out of the city for him [1] get on his back [1]  
 iii. He held on to Aeneas' hand. [1]
- (b) Greeks had ransacked it. [1]
- (c) i. He had been killed [1]  
 ii. **One** of: gold [1] vestments [1] gods' tables [1]. [1]
- (d) i. Loads of Trojans escaping from the city [1]  
 ii. To lead them away to somewhere new/safety. [1]
- 3 (e) Yes: the direct speech when he calls her name makes it more immediate (he calls out 'Creusa')/the very physical details of how he feels when he sees the ghost are very realistic/the contrast with the calm Creusa herself [1] the pathos of her attempts to console him (don't weep for me, at least I shan't be a slave)/his sadness richly portrayed in the vain attempts to clasp her shade. Can answer no but will need good argumentation. 2 points + evidence. [4]

**Section 2**

1 Discussion will cover this sort of material: there is a good pace through the book/the start is nice and dramatic with Dido's agonising with Anna/there is a sense of awful inexorability with the little comments (poor Dido/doomed) keeping us aware of the undercurrent of tragedy/there's the colourful pictures we get, like the gathering to go off to the hunt/we focus on Dido and see it very much through her eyes at first (immediacy/good characterisation)/the dramatic build up to the moment in the cave/the way things go so horribly wrong so quickly (Rumour flies out straight away/Iarbas complains/Mercury is off to Aeneas)/the contrasting speeches – Dido's passionate and indignant, Aeneas' measured and logical/the sadness of Dido's end – the pathos of the dying itself (not a quick death etc.)/our sympathies with Anna's sadness deceived over Dido's plan and unable to help her etc. Arguments that the tale is not well delivered should be given credit where argumentation is made with respectable corroborative detail from the text used as evidence. Any reasonable argument with evidence.  
See assessment grid for allocation of marks.

[16]

2 Arguments should consider the aspects of his heroic nature and balance these with aspects of his behaviour that might be regarded as less honourable. Candidates are likely to be critical but there should be some attempt to maintain balance for the best marks. Points will include: unheroic in self-absorbed misery in shipwreck/good dealing with men getting food for all to cheer them up. With Dido: Aeneas' passivity in the relationship (she calls it marriage, he doesn't disagree/she 'parades' him through the city)/when Mercury reminds him of his duty to his people he worries only about how to tell Dido (there is no mention here of how *he* will feel at losing her)/the decision to get the crews to the shore secretly (disguising the reason)/the fact that the men set about their preparations to go cheerfully suggests he has not been paying attention to their feelings about joining the Carthaginians/he is arguably naïve at best to suppose that all these preparations would miss Dido's attention, so it suggests wimpishness in not wanting to face her/his speech to her is measured and seems to lack passion/his remarks about never actually saying they were married himself seems like a real cop-out. On the other hand his words are fair insofar as he does have a responsibility to his people/he may be blameworthy for having gone so far, but it is heroic to do the right thing in the end/there are subtle reminders by Virgil that he is noble (simile of Aeneas like Apollo)/he has to wrench himself away from her and has to force himself not to rush off to comfort her after their conversation/arguably the seemingly cruel speech that reminds her (that if he had really been lucky he would never have had to leave Troy at all etc.) is in fact a way of trying to be kinder - if she hates him she will find it easier to lose him/the bottom line is that it is his destiny to found a new Troy somewhere else for his people and it is more noble to honour this.  
Any reasonable argument with evidence.  
See assessment grid for allocation of marks.

[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) The golden fleece. [1]
- (b) **One** of: it was guarded by a dragon [1] the king of Colchis didn't want it to go [1] there would be armed men appearing from the ground [1] not ploughing the field. [1]
- (c) i. **One** of: she loved him [1] she didn't think he deserved to die since he hadn't done anything wrong [1] [1]
- ii. **One** of: it was against her father's will [1] it would be betraying the king/the people [1] Jason might not be reliable and might sail off without her [1] the journey away with Jason would be fraught with dangers (Scylla etc.). [1]
- (d) Medea had given him some magical herbs [1] not potion. [1]
- (e) i. Add some of his years to his father's life/extend his father's life span [1] [1]  
not rejuvenate/restore youth
- ii. **Two** of: she collected plants from all over [1] slit throat of black sheep [1] chanted [1] prayed to Pluto and Persephone [1] boiled up the plants she had collected [1] cut the old man's throat [1] drained the blood [1] refilled the body with the juice from the cauldron [1] (less likely but perfectly valid details: built two altars [1] twined branches round them [1] mixed honey with the blood [1] also freshly drawn milk [1] lit torches soaked in the blood [1] (any other valid details from p 259-262). [2]
- (f) Yes (hopefully): graphic descriptions of the bulls (bronze hooved/breathing fire etc.)/ the simile of the limekiln enhances our picture of the bulls by adding the sound effects/ use of 'vomited clouds of smoke' adds impact to the picture of the way the bulls appear by suggesting the force of the smoke's appearance – makes it part of the weaponry rather than just the outcome of there being fire around. Makes us feel scared for Jason. 2 points + evidence. [4]
- 2 (a) i. He had three heads [1]
- ii. He lived in the underworld normally (no light) [1]. [1]
- (b) i. Theseus was Aegeus' son [1]
- ii. She felt her position was threatened by the arrival of the heir to the throne [1]
- iii. Aegeus recognised the (family crest on the) sword (only this). [1]
- (c) **Two** of: killed Procrustes [1] who boasted that his bed fitted everyone [1] then stretched/chopped guests to fit [1] killed Cercyon [1] who killed anyone who lost in a bout with him [1] killed Sinis [1] who tied the arms to one tree top and legs to another and then let the trees go [1] killed Sciron [1] who robbed victims [1] made them wash his feet [1] kicked them over the cliff [1] rescued the people of Marathon [1] from the Cretan bull [1] he had dealt with the Cromyon boar [1] saved Epidaurus by killing Periphetes (with the club) [1]. [2]
- (d) **One** of: to kill the Minotaur [1] because Athens had to send a tribute of young men and women to feed the Minotaur [1] because Minos demanded it as blood payment for his son's death [1]. [1]

- (e) Yes because of the details – monstrous dog/murky entrance – which help to visualise the scene/and to give a sense of the sinister/the aside about the origin of the name of the poison/the story of Cerberus is entertaining in itself (dragged up in chains/stopping again and again/frenzied/foaming at the mouth)/the fact that you only get these little flashes of information about different tales whets your appetite for more?  
No because it stops the main storyline of Medea and the attempted murder of Theseus/you just get interested in the tale of Hercules when it breaks off and you get the unexciting information about the name aconite. 2 points + evidence. [4]
- 3 (a) i. The Labyrinth/maze [1]  
ii. Because he needed somewhere to keep the Minotaur. [1]
- (b) Minos had blocked off all normal routes (sea/land). [1]
- (c) **Two** of: selected graded lengths of feathers [1] bound them with twine [1] put wax at the bottom [1] curved the plumage in a gentle camber [1]. [2]
- (d) They thought they were seeing gods. [1]
- (e) He flew too near the sun so the wax melted (so the feathers fell apart). [1]
- (f) He saw feathers floating on the water. [1]
- (g) Anxious for the fate of Icarus/sad for Daedalus etc.: explanation of why we feel this – we are warned of what will be (little aware of the threat to himself)/irony of the feathers fluttering in the breeze as Daedalus makes the wings echoing how they will be fluttering off his wings later/his meddling with the wax reminding us of how it will be the wax that melts to wreck the wings/we empathise with the fatherly fear (the physical details too of the trembling hands and wet cheeks/the way he keeps looking back)/ pathos in Daedalus' actions (kisses him for the very last time/teaching Icarus the skills that would prove his downfall)/the pathos from the simile of the fledgling (sense of vulnerability in the youth). 2 points + evidence. [4]

**Section 2**

- 1 Raeburn's introduction has a nice outline of the structure and the variety within Book 8 and offers a basis for the answer. Essays should cover a good range of the stories (Scylla and Minos/Daedalus and Icarus/Meleager/Achelous/Philemon and Baucis/ Erysichthon) and should establish the variety of delivery: Scylla's betrayal of her father and possibly therefore justified rejection by Minos/the balance of the tragic father Daedalus with his deliberate murder of his nephew/the epic feel to the exciting boar hunt/Ovid's subversive depiction of the famous heroes in less heroic form (Theseus etc.)/the tragic context of Althaea's agonising over what to do/the lightweight Achelous tale/the amiable bumbling of Baucis and Philemon with its gentle moralising/the dark tale of Erysichthon with the fearsome description of Hunger/the more humorous concluding scenes of his daughter's repeated metamorphoses. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 Details to show how good a tale it is: good build up of the scene - very visual (morning star/curtains of day/southerly breeze/tower rising up etc.)/characterisation of Scylla as full of young passion (a crush?) for Minos/we get a good understanding of her motivations through the outline of her inner thoughts/the outlining of her conflict between love and duty engages us well as she argues to and fro in her inner debate (and details of this)/the dramatic moment when she hands over the crimson lock with such hopes of fulfilment of her dreams only to be dashed by Minos' outrage and rejection of her/there is good entertainment value in her venomous speech on his ingratitude/the contrast of the final (rather matter-of-fact) outline of the metamorphosis itself. A conclusion should draw the threads together to suggest how these various elements combine to make it a good read from beginning to end (or not). Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

## Topic 19: Pliny Letters

## Section 1

- 1 (a) Calpurnia. [1]  
 (b) Miscarriage/lost baby. [2]  
 (c) **Three** of: life was in danger/but she is now out of danger/come back to me from the dead/she is cheerful now/not her own fault/still be able to have a child. [3]  
 (d) Other men/doing something that hinders her recovery. [1]  
 (e) **Two** of: Going to the forum/public speeches/conducting law cases/writing/publishing. [2]  
 (f) Comment has some justification/he writes about how silly she is to her relatives/the tone is patronising/she didn't even know she was pregnant/did the wrong things/still at least it proves she can have children/here it is as though she can't be trusted to behave/Pliny sounds protective rather than loving/using words like 'fear'. Reasonable opinions along these lines explained with references from the letters. [4]
- 2 (a) i. Feast for the people of the town [1]  
 ii. He is not sure how the money can be kept safe/and ensure it's used properly after his death. [1]  
 (b) They may squander/waste it. [1]  
 (c) The town doesn't look after the things it owns properly. [1]  
 (d) Sold land then rented it back. [1]  
 (e) **Three** of: met a young boy/who came to pay his respects/boy told Pliny he went to school/in Milan/father/told Pliny there were no teachers in Comum. [3]  
 (f) Candidates can cover the means by which he set up the fund/also his attitude to the reliability of the town here/they may go on to discuss the attempt to get help from Tacitus in order to get teachers. Nevertheless the extent to which he goes to establish his own views on education/the way he lectures parents and records the details suggest he is out to advertise himself in these matters. Similarly in the above letter he can't wait to show how well he has done after advising Caninius. He certainly has town loyalty but is somewhat pompous in the way he goes about advocating this loyalty to others. Candidates may refer to specific details in this letter of how keen he is to help Caninius. [4]
- 3 (a) Should you treat children and adults in the same way? [1]  
 (b) Either 'Do you let them off if they repent?' Or is it 'Once a Christian always a Christian'? [1]  
 (c) If they have committed no other crime, should they be punished for just being called a 'Christian'? [1]  
 (d) **Three** details of: Pliny says 'I asked them face-to face if they were Christians/If they said 'Yes', I asked them a second time/If they still said 'Yes', I asked them a third time. And this time I threatened them with punishment/If they still said 'Yes', I ordered them to be beheaded. [3]  
 (e) Curse Christ. [1]  
 (f) Send them to Rome (for trial). [1]

- (g) Trajan is not inflexible - *There is no one rule which will cover everything.*  
There is to be no outright persecution - *But the Christians must not be hunted out.*  
All should have a way out if accused - *If someone says he is not a Christian and shows it by praying to our Roman gods, then grant him a pardon.* And even if they have a history of being Christians - *Do this even to those who may be suspected of having been Christians in the past.*  
Solid proof is needed before prosecution - *Do not take any notice of lists of names that have no significance. They must not be used as evidence in a court of law.*  
Candidates will probably be more vague but should get the general gist of the reply.

[4]

## Section 2

- 1 There are two letters from which candidates should take their information. The first one to Baebius Macer (Page 9).  
The following though not exhaustive are a series of references which illustrate Pliny's potentially over zealous admiration for him.  
Listing the books he wrote with added reasons, *Pomponius loved my uncle as he loved no-one else. My uncle wrote this book out of duty. He wanted people to remember a fine friend.*  
*'A Natural History'. 37 volumes. This has many topics and is scholarly. It is as colourful as nature herself.*  
Pliny often asserts other people's admiration and takes it for granted. *You say you are amazed that a man who was so busy would write so many books with so much care. But here is something that will amaze you even more. He did all this and for a long time he still practised as a lawyer as well.*  
His high rank and connections are stated boldly.  
*He had spent much of the middle years of his life in the greatest offices of state and in friendship with the Emperor.*  
Pliny highlights the excessive hours his uncle worked. *He had a razor-sharp mind which he could apply wonderfully well. He hardly needed any sleep at all. From August 23rd he used to begin to work in the night. He started then, not because he was superstitious but because he wanted to have more time for study. In the winter he would start work halfway through the night.*  
Pliny uses mock self deprecation and references to others to highlight his uncle's superiority. *I smile when others say I am keen on writing. If I compare myself to him, I am bone-idle. (Well, perhaps, not that idle!) I work for the state and I work for my friends. These two things stretch me. Think of all those little men who sit their lives out, trying to write. Put them next to my uncle and wouldn't they blush! They are men who sleep and do nothing.*  
Can he be this wonderful? As far as Pliny is concerned of course he can but we haven't yet seen his bravery and calm under threat from a terrifying natural phenomenon – which leads us on to the second letter. (Page 12)  
The tone of this letter reflects Pliny's assertion near the beginning that his uncle was a writer and a doer therefore doubly worthy of immortality as he says to Tacitus: *If you do both, you are the most blessed among the blessed. My uncle will be one of these, because of his books and yours. So I am very willing to help you. No! I must say more. I demand that you write about my uncle.*  
Pliny introduces the episode in dramatic overtones not letting us forget the scholarly element in the rescue attempt: *My uncle, who was a great scholar, just could not keep away..... He had started out only out of curiosity, to see what was going on. But he went on to do something heroic.*  
Considering the fact that he failed and ended up dead because of his own pomposity it seems a little over-dressed to introduce the matter in this manner.  
Note Pliny's over dramatisation: *When the helmsman said he should, he replied, 'Fortune favours the fearless. Sail round to the villa of Pomponianus!*  
Notice how Pliny reads noble motives into what was in fact a basic lack of common sense. *He wanted to get rid of his friend's fear by showing how calm he was. So he ordered the bath to be made ready for him.*  
Even when dead Pliny does not allow the image of his uncle to be anything but in keeping with his calm reasoned character. *When they found his body in the light two days later, there was not a mark on it. He still had his clothes on. He looked like a man who was having a rest, not a man who had died.*  
It is unlikely that candidates will be convinced about how marvellous Pliny's uncle was nevertheless he was a great scholar and he did try to save people from the eruption – he set the fleet to go across the bay. Look for some kind of balanced discussion. See assessment grid for allocation of marks.

[16]

- 2 The information comes from the same letters as the higher tier paper. Discussion will be less sophisticated and focus more on the good things he does. Candidates should in their discussion be able to identify how Pliny covered the areas that Trajan was most concerned about.

Trajan had sent him out there for two reasons. First of all, he was worried about the way the cities of the province had been spending money. Some cities had spent money on things which were forbidden by law. Others had spent public money very badly and corruption was suspected. Private citizens had also somehow got their hands on and spent public monies for their own benefit.

Secondly, Trajan was worried about law and order. He did not want to see the peace of the province disturbed. In particular he wanted to keep a careful eye on local politics to stop any illegal political organisations springing up.

In terms of finance candidates can refer to Pliny's scrupulousness in letter 44, his request for a surveyor: *A lot of money can be got back from the building contractors if the surveys are done honestly. Adding: This is certainly true of the accounts at Prusa. I am looking at these with great care.*

Though Trajan cannot find a surveyor, his reply suggests Pliny is on the right track. *You must 'shake out' the accounts of the city. Everyone knows that they are in a mess.*

His determination to track down wasted money is also evident in letter 52 – a badly built theatre; he states: *All the money has been wasted.*

Letter 48 tackles issues of both Finance and law and order. Pliny identifies the problem as Trajan would have wished: *This is my problem. In most cities here, especially Nicomedia and Nicaea, there are criminals who have been condemned to the mines, the amphitheatre and places like this. These criminals are now doing the jobs done by public slaves and they are getting paid for it.*

*I did not think it right to go on having criminals as public employees. But I did not like feeding them at public expense either, if they did not work. But it would also be dangerous not to feed them. So I felt I must not do anything until I had written to you.*

Possible corruption is also identified: *Some of the criminals say that they were set free on the orders of Roman proconsuls and Roman legati. This makes sense. No-one would dare to set criminals free without the orders of someone in authority.*

Yet Trajan's reply shows annoyance at Pliny's inactivity: *there were many things which had to be put right. I see we must remind you of that.* Trajan then goes on to give very clear advice as to what should be done i.e. Make them serve their sentences those too old can do service jobs like cleaning the baths or drains etc.

In requesting a fire brigade in letter 50 Pliny shows his concern for the safety of towns as Trajan would have wanted but he also reawakens Trajan's fear of political clubs despite Pliny claiming that he can keep an eye on 150 men.

Trajan's reply is a firm 'no' and a criticism that implies naivety on Pliny's part. *There is one thing you must remember...people get together for all kinds of reasons.*

All in all candidates would see good intentions on Pliny's part. His letters are all respectful; he is anxious to show the emperor that he is doing what he can, though the replies have an air of frustration at times.

Look for an overall discussion of the key points

See assessment grid for allocation of marks.

[16]

**Topic 20: Tacitus *Empire and Emperors***

**Section 1**

- 1 (a) Murdered Julius Caesar (allow other accurate answers e.g. fought Antony at Philippi). [1]
- (b) He was Caesar's adopted son (allow his military prowess/he stayed in Rome while Antony got embroiled in Egypt). [1]
- (c) i. He had helped him win loads of battles [1]  
 ii. **One** of: gave him successive consulships [1] gave him his daughter in marriage [1]. [1]
- (d) i. She was his mother [1]  
 ii. **One** of: she got Tiberius to visit the armies/have a high profile military presence [1] she made sure Tiberius was back in Italy/ready to take over properly before she announced the death of Augustus [1]. [1]
- (e) He became a god. [1]
- (f) Mutinies. [1]
- (g) They are easily bought (army are won over with money/people with cheap food)/they are fed up with the warring (empire won over with the *delights* of peace)/the nobles are easily bought out (accept servility for a price)/but equally they are sensible (prefer the new regime to the dangers of before)/the provincial governors had been corrupt (provinces pleased to see the back of them). 2 points + evidence. [4]
- 2 (a) To be emperor. [1]
- (b) i. Commander of the Praetorian Prefects (Guard) [1]  
 ii. **Two** of: called them all by name [1] spent time with them [1] selected the officers personally [1] [2]  
 iii. **One** of: called him 'partner of my labours' [1] allowed special honours to be given to Sejanus' public statues [1]. [1]
- (c) Poisoned him. [1]
- (d) To make his influence greater by sifting everyone through him (or similar). [1]
- (e) Sejanus threw himself over Tiberius to protect him during a rockfall. [1]
- (f) Sejanus: motivated by resentment (after Drusus hit him)/deceitful (acted as if he were in love)/immoral (seduced Livilla)/rather pathetic? (a 'small-town lover'). Drusus: arrogant (not able to stand a rival)/hasty tempered (chance quarrel with Sejanus)/violent (lashes out at Sejanus). Livilla: lacking morals (ready to have the affair with Sejanus)/very tempting (an outstanding beauty). 2 valid points on any of the characters with evidence. [4]
- 3 (a) i. Germanicus was Tiberius' nephew/adopted son [1] Agrippina was his wife [1]. [2]  
 ii. **One** of: he was very popular with the people [1] he had been a potential rival for him to inherit the empire [1] his military successes made him a potential rival [1] [1]  
 iii. Having a hand in Germanicus' murder. [1]
- (b) **Two** of: prosecuted for plotting against Tiberius' life [1] condemned [1] dragged to dungeons [1] head muffled in toga [1] bound hand and foot [1] noose already round his neck [1]. [2]
- (c) i. **One** of: he had left the city because he hated it [1] because Sejanus had persuaded him to get out [1] [1]  
 ii. Capri. [1]

- (d) Latiaris and his friends: deceitful (letting it appear Latiaris and Sabinus were forging a close friendship)/cold and calculating (details of the discussion on how to trap Sabinus)/seedy despite their technical nobility ('sordid...trick'). Sabinus is foolishly careless (Latiaris only had a 'slight acquaintance' with him yet he readily reveals his treasonable thoughts to him)/gullible in the way he happily believes the apparent friendship of Latiaris and actively seeks out his company, and 'confiding his sorrows...like a trusted friend'/but also we feel sorry for Sabinus in his circumstances maybe, because that's how it is when you are very miserable ('men naturally lose their toughness in misfortune'). 2 points + evidence.

[4]

## Section 2

- 1 *Critical of Tiberius:* Tiberius is Augustus' last resort as his choice for heir/shows him as a pawn in Livia's intriguing/shows him manipulating the senate (to look as though they are begging him to be emperor etc.)/suggests that Tiberius won't deal with the mutinies because he doesn't want to endanger himself/stresses Tiberius' worry about Germanicus' popularity/critical of Tiberius' lack of grief over Drusus' death/stresses reliance on the awful Sejanus/stresses his excessive revenge on Sejanus' family after his fall/suggests Tiberius' cruelty in the treason trials/suggests Tiberius' involvement in the death of Germanicus.

*Balance:* even as he says these things, he often allows a different interpretation by giving the facts: handled the transfer of power with reluctance (careful to move cautiously, using tribunician power to summon senate)/good sense in handling the mutinies/made sure the concessions Germanicus gave the German troops were (evenly) granted to the Pannonian army – shows fairness and sense/acknowledges that Germanicus was provocative (holiday in Egypt)/acknowledges that Tiberius couldn't readily give in to Agrippina's request to marry (political dangers in it, not just that he was being horrid to her)/good handling of treason trials initially.

Best marks should be awarded for: offering a good survey of the two differing impressions of Tiberius that emerge, resulting in a well reasoned conclusion that acknowledges Tacitus' ultimate (if grudging) praise for him. Tacitus' survey of Tiberius' reign (57-8) should be considered. Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

- 2 Answers should deliver a range of features of Tacitus' account that show the variety of his narrative. Anticipated areas would be: the dramatic moments (Sejanus' end/his children's execution)/the analytical bits (causes of the mutinies/review of Tiberius' sensible government)/the details that bring stories to life (direct speech of Germanicus to the troops/conversations in the treason trials)/the snidy bits everywhere (Livia's involvement in the accession of Tiberius)/the view of the wider empire at work (provincial problems/mutinies on the borders)/juxtaposed with life in Rome/political coverage (Sejanus' manoeuvrings)/the moving tabloid stories (the tragedy of the collapsing theatre)/drawing out the pathos (the execution of Sejanus' children) etc. Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

**Mark Scheme 1940/21/22**  
**June 2007**

### Topic 1: Greek Religion

#### Section 1

1. (a) Outside a temple/at an altar. [1]  
 (b) Pouring offering/libation/wine or equivalent. [1]  
 (c) i. Burning meat [1]  
 ii. Offering to the gods or similar. [1]  
 (d) Cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/hair cut + burned on altar/axe blow/throat cut/blood splashed on altar. [4]  
 (e) State or individual responsibility/dependence on gods/status/unification of community/ people. Reasonable explanation of the above. Eating meat in context of worship. [4]
2. (a) i. Dionysos. **Not** Poseidon [1]  
 ii. Ship (i.e. candidates recognise dish /grapes). No marks if refer to Poseidon [1]  
 iii. Wine/grapes/drama/parties/fertility. Accept points referring to Poseidon [2]  
 (b) (i) and (ii) Any selection here with the standard symbols recognising responsibilities. Answers must include relationship to actual lives of the Greeks e.g.: Poseidon + trident/need for trade – possible details of features (Aphrodite – naked)/continuation of family etc. [2]  
 (c) Chance for festivals/explain natural phenomena/easy to understand/better chance of personal link to god. **Or** Confusing/not good examples, encourages scepticism. With explanation. [4]
3. (a) Examples of matters of state, e.g.; decisions of war/financial decisions/political rivalry/ omens witnessed. Reasonable suggestions. [2]  
 (b) Purification/in the Castalian stream/fee/sacrifice goat/present question to priest. [3]  
 (c) Sniffs leaves/goes into a trance/sits on tripod/receives question from priest. [3]  
 (d) Pass responsibility of major decision onto gods/simple religious devotion by decision maker in a family/chance to feel gods had an interest in human life + explanations which refer to the idea that they were getting something back and other means were distant and conducted by officials. There should be some element which acknowledges the way in which oracles offered more than other means of worship. [4]

#### Section 2

- 1 Candidates may refer to the nature of the worship i.e. Description of: preparations for 4 days in or around Athens/including bathing in the sea/purifying themselves/sacrificial pigs/ procession from Athens to Eleusis/carrying image of Iacchos/rested on 6<sup>th</sup> day/following night Great Mysteries including initiation/apparently including things done (perhaps re-enacting suffering of Demeter), things said and things shown/rested on 7<sup>th</sup> day/libations and rites for the dead on the 8<sup>th</sup> day/9<sup>th</sup> day procession back to Athens. **Plus** Explanation of views on religious practice, e.g.: secrecy/communal celebration/pageantry/importance of fertility/personal initiation/promise of afterlife/kudos/exclusivity/punishments and rewards/ code of life etc. Candidates may refer to the lack of personal contact of other means of worship  
 See assessment grid for allocation of marks. [16]

- 2 Candidates should include details of the festival: procession/ship-cart/new robe/animal sacrifices/games together with a consideration of the purposes leisure/relaxation/unifying of people of Athens/celebration of the birth of the founder/communal worship/ competitions for honour/distribution of meat. Despite the various purposes candidates should include some concept of the public face of Athens on view to visitors and the likely effect of this, e.g. the statement of Athens as a 'superpower' and her control over some neighbours via tribute. They should not simply write about the different reasons why it was important/enjoyable. See assessment grid for allocation of marks.

[16]

## Topic 2: Home and Family in Athens

### Section 1

1. (a) Symposium/drinking party. [1]  
 (b) Slave/helping or looking after guest or master of house/being ill/in pot/B=lyre player/musician possible. [3]  
 (c) Music played at these occasions/decorate scene with relevant items. [1]  
 (d) Hetairia/prostitutes/sex/sing/dance/play kottabos or details. [3]  
 (e) Answers involving promotion of the *Oikos*: finance/marriage/politics etc. or relaxation from work. Candidates must explain by anchoring their points to Athenian life/the role of men. [4]
2. (a) Weaving – clothes/rugs. Supervising slaves- running a home. Cooking – to maintain standards/importance of dinners. Any two valid points with explanations. [2+2]  
 (b) Advancement of *Oikos*/family authority did not allow women freedom in such matters/girls often married young. [2]  
 (c) Any reasonable observation: idea of subservience/the way women were judged/ responsibility to fill specific roles/condescending view of women. [2]  
 (d) Despite lack of rights she gained public respect/the chance for a family/some independence from her own family/she did have a good deal of responsibility but her husband was in control and her ability to even go out was restricted. Discussion along these lines. Do not allow repetition of points (a)-(c). [4]
3. (a) i. Tutor/paidagogos. **Not** Kytharistes but accept points made in (b) if have this answer [1]  
 ii. Age/stick/accompanying boy. [1]  
 (b) Could act as tutor so that teacher was not relied upon and work could be done at home. Encouraged discipline/reported to father thus taught morals. Any two reasonable points explained by showing knowledge of how an Athenian boy was educated. [4]  
 (c) Encouraged/heightened family values (value of discipline/school/education) as such things were widely circulated. [2]  
 (d) Candidates may refer to: Gymnastics - war/socializing - exercise/competition - athletics/health. Writing - career in politics/leadership/necessity in military/writers respected/music apprenticeship to father/public speaking etc. Beware of repetition of Kytharistes if mentioned in (a)+(b). [4]

### Section 2

- 1 Candidates may include in their discussion: i) Preparation of the body/washed and anointed/dressing/laying out/feet to door/eyes closed/chin strap/covering/house: cleaned and hung with wreaths/vigil and laments. ii) Procession: body on cart/mourners/family's role. iii) What took place at the cemetery: burning or inhumation/ashes in vessel/ cleansing of those who attended the funeral/what was buried with the body/coin in the mouth.  
 Candidates will need to refer to religion as compared to the honouring of the individual.  
 See assessment grid for allocation of marks. [16]

- 2 Candidates may refer to duties as in: Tutors/shopping/domestic chores/crafts/serving/ weaving/cooking/collecting water/supervising children/entertaining.  
Explained with a view to the free time it allowed family members/the image, status element and the self-sufficiency of the household.  
Candidates are free to revisit women as a topic and any other areas. Look for a balanced overview.  
See assessment grid for allocation of marks.

[16]

### Topic 3: Greek Athletic and Theatrical Festivals

#### Section 1

1. (a) Running/racing + around turning post/finishing/starting post. [2]
- (b) i. Judge/referee [1]  
 ii. Making sure that there is no cheating/foul play/decide winner [1]  
 iii. Stick/rod. **Not** whip. [1]
- (c) Javelin. [1]
- (d) Oath. Train for set time. [2]
- (e) Answers should revolve around: ethos/nationalism/patriotism/religion/importance of sport in the respective societies. This is a question about role. A comparison of athletic techniques is not relevant. Two points explained. [4]
2. (a) i. Orchestra [1]  
 ii. Chorus [1]  
 iii. Comment on the action from a moral view/allow for passing of time/moving story on/sometimes represented the opposing views to key characters/added splendour to the performance by dancing/singing/sometimes explained the story. Any two explained in the context of a tragedy or comedy. [2]
- (b) Entrance/exit/scenery/stage mechanisms/actors changing/could be used as an elevated stage/storing props. [2]
- (c) Altar reminded people of religious significance of drama/relationship to Dionysos or similar. [2]
- (d) Candidates may refer to the realism or lack of it achieved by any of ekkuklema/sound effects/cranes etc. Look for explanations which reflect understanding of audience perception rather than twentieth century standpoint. [4]
3. (a) Winner being paraded before audience/name or details of victory being announced by herald/slave carry prize (table or tripod – possibly a thank offering). Three details which show that the candidate recognises the sense of what is happening. [3]
- (b) Status within community/ belief that he had honoured the gods/games named after *stade* winner/victors statues in the altis or similar. [2]
- (c) i. Zeus [1]  
 ii. Story of thunderbolt or Heracles/defeat of Cronos. [2]
- (d) Games in honour of Zeus but also celebration of Greeks as opposed to barbarians/ status of athletes in communities/in keeping with ethos of education for war-similar discussion covering sporting significance whatever the opinion. [4]

#### Section 2

- 1 Candidates may refer to any of the following: Unification of Greeks/Athenians/parade of tribute/statement of success of Athens/honouring of leading citizens/enjoyment of civic pageantry/meat from sacrifices for the poor/including resident aliens/like a celebration of democracy.  
 Procession with statue/priest had pride of place/hymns/sacrifice details.  
 Raised the significance of drama/act of worship communal/a chance to gain something from pure entertainment/plots designed around honouring rather than performance. Look for balanced discussion.  
 See assessment grid for allocation of marks. [16]

- 2 Candidates may refer to the challenges of: choosing plot with religious/ethical overtones presentation before and acceptance of Archon/allocation of sponsor by lot/finding musicians/allocation of actors/training actors/role of choregos/deciding scenery/ machinery. These might be balanced against the status/reputation gained and civic duties avoided.  
See assessment grid for allocation of marks.

[16]

### Topic 4: Greek Art and Architecture

#### Section 1

1. Erechtheion
- (a) i. Ionic [1]  
 ii. **Two** of: no pedimental sculpture [1] architrave divided into 3 horizontal slabs [1] ornate mouldings [1] volute capitals [1] nature of fluting on columns [1]. [2]
- (b) **Two** of: not the normal rectangle shape [1] no clear colonnade [1] porches on north and south sides (E and W ends normally only) [1] different levels [1] caryatid columns for one porch [1]. [2]
- (c) **One** of the explanations: the ground wasn't level/therefore needed to have taller North porch [2] lots of ancient sacred places on this corner/needed to be incorporated into the one building [2] wanted to have a complete contrast/with the grand simplicity of the Doric Parthenon [2]. [2]
- (d) Cover the holes where the ridge tiles end (nice water spouts). [1]
- (e) It was too far away from the tidy usual arrangements – the Greeks were pretty conservative about what they thought the gods wanted/there were very strict proportions in all other temples (deliberately designed to be pleasing to the eye) and that was lost by the odd design here/it was far more complicated to design so it needed greater skills than were usually available/it was a very unusual circumstance to have the collection of sacred areas – that was unlikely to happen often if at all. [4]
2. Charioteer and New York Kouros
- (a) i. Marble [1]  
 ii. Expect Anavyssos to be a popular choice because it offers the best contrast, but reward any discussion of smaller eyes and ears/smooth muscles/cheeks responding to the smile etc. NB there is no mark for the name of the statue – only for using the statue in the answer. [2]
- (b) i. Bronze [1]  
 ii. One of the explanations: bronze is stronger/his arms can stretch out to hold the reins [2] bronze is better colour/for male figure [2] smaller etching into bronze gives good shadow effect in sunlight/therefore his hair is more delicately carved and rendered (more natural appearance) [2] use of gold on the eyelashes works/only because the rest is metal too [2] [2]  
 iii. Commemorative/to honour a successful competitor in the games. [1]
- (c) Riace Warrior likeliest (specification) but reward any other valid choice like Zeus/Poseidon etc., from the early classical period. [1]
- (d) Argumentation should revolve around the skills of the sculptor in developing a more natural form (turned head/smile removed/fine carving of hair/delicacy of nails and eyelashes/concentration on face etc.), but allow the view that the simplicity of the New York Kouros has a charm all its own, if well argued. 2 points + evidence. [4]

3. Doryphoros
- (a) It exemplifies contrapposto [1] making the shoulders responsive to the movement of the hips [1] making the spine curve in an S shape [1] giving the figure a suggestion of movement [1] etc. [2]
- (b) i. **Two** of: arms up to his head [1] tying a fillet around his head [1] casual relaxed pose [1] head turned quite noticeably to one side [1] repose leg quite a long way back [1] etc. [2]
- ii. **One** of the pairs: lost wax technique meant they sculpted in clay first/that meant they could experiment a lot before deciding on the final piece [2] bronze had a greater tensile strength/so they could be more adventurous in using the wider planes around the basic torso [2] the greater durability of bronze/meant that there was less wastage through broken bits of marble [2]. [2]
- (c) **Two** of: hair would be coloured [1] with women there would be patterning on the dress [1] which would be brightly coloured [1] their eyes [1]. [2]
- (d) Yes: leg further back gives impression of imminent movement/more like a snapshot of a figure paused in his movement than earlier more static figures/contrapposto has given the figure a true naturalism at least as the *whole* body responds to the movement of the hips etc.  
No: it lacks the drama of some earlier pieces (striding figures etc.), it doesn't reach the interest levels of the more sensuous 4<sup>th</sup> century figures (it is still just a standing figure like the original solid kouros in essence). Any valid points plus evidence. [4]

## Section 2

- 1 Factual content should cover all the areas of architectural sculpture (the metopes, the continuous frieze and the pediments) though not necessarily evenly. Evaluation should arise from the consideration of how effectively the sculptures fit the shape (e.g. for the pediment: the central gods, the seated figures, the moon/sun horses/for the friezes: effective use of the metope shape for individual moments of centaur fighting Lapith, the contrast with the need to show a continuum of movement and figures on the continuous frieze) and how far the chosen themes are appropriate for the political moment (e.g. the birth of Athene reflects the birth of the Athenian empire/contest between Athene and Poseidon reflects the importance of the olive to the Athenian economy/the possibility of the horsemen of the continuous frieze representing the heroes of Marathon/the general theme of the metopes as civilisation versus barbarism/all part of Perikles' propaganda exercise). Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

- 2 Discussion of the works of Praxiteles to show the elements of his skill: Hermes and Dionysos : how it shows the humanizing trend, the nature of Hermes' languid pose (Woodford's 'beyond contrapposto'), the exploration of the different textures of skin and cloth; Aphrodite: the innovation of producing the first nude female statue, the adaptation of the principle of naturalism in the contrapposto of the male athletic figure to the female form, the drawing of the knees together to enhance the wider femininity of the thighs and hips, the way the additional elements express the story (the water pot and dress show she is disturbed in her bathing, she *begins* to position her hands modestly and to reach for her garment etc.). The fullest discussion might be expected to consider the merits of other sculptors' works (other 4<sup>th</sup> century works like Lysippos' apoxyomenos perhaps, or the more interesting lines of the 5<sup>th</sup> century pieces like diskobolos or Marsyas etc.). Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

### Topic 5: Sparta and the Spartan System

#### Section 1

- 1 (a) Lycurgas. [1]
- (b) Provoke the men or similar. [1]
- (c) To encourage loyalty to the state/promote the values of the education system/thus seeking men to aspire to their best/promoting the idea of public shame for those who failed. Reasonable explanation along these lines. [2]
- (d) Promiscuous/good nurses/beautiful/powerful/irresponsible mothers/wives - no weaving/dull - uneducated. [2+2]  
 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.
- (e) Look after land while husband was away/Helot slaves needed to be kept in order/ men were too busy training to contribute to the home. Stay fit and healthy to produce Spartan boys to maintain the state. Spartans were outnumbered by Helots and often at war. Any two explained in the context of Spartan Society. [4]
- 2 (a) Helots. [1]
- (b) Enslaved by Spartans/in their own homeland/barbaric treatment but outnumbered Spartans. [2]
- (c) Declared war/used them as examples for young men/hunted them/*Krypteia*/executed leaders/not trained but sometimes had to fight. [3]
- (d) Produced the food/tended the land – thus allowing Spartan men to go about their business of preparing for war/training etc. [2]
- (e) Reward reasonable opinions based on the interplay of the different sections of society and the overall benefits to the state. Human rights may be considered. [4]
- 3 (a) Promotes Spartan values or something similar. [1]
- (b) In phalanx formation/shield covering the right side of a comrade/advanced in formation/jabbing with or throwing spear/possibly then reverting to short sword/ designed for close quarter fighting. Spartans have been known to feign retreat and then turn in formation. Any four details. [4]
- (c) i. Red [1]  
 ii. Didn't show blood. [1]
- (d) Die fighting. [1]

- (e) Xerxes sent heralds asking the Spartans to give up their arms. The answer from Leonidas was "*come and take them*"  
 A Spartan, who was told about the great number of Persian soldiers, who with their arrows will conceal the sun, answered: "*so much the better, we will fight in the shade*".  
 Xerxes attacked but without any results and with heavy losses. He then ordered his personal guard the "*Immortals*" under Hydanes, a body of ten thousand consisting of the best Persian soldiers, to advance. They also failed. Leonidas fell upon the Persians in their next attack. Thousands of them were killed, the rest were driven near the sea, but when the Spartan spears broke, they started having losses and one of the first that fell was king Leonidas. Around his body one of the fiercest battles took place. Four times the Persians attacked to obtain it and four times they were driven off. At the end, the Spartans exhausted and wounded, carrying the body of Leonidas, retired behind the wall, but they were surrounded by the enemy who killed them with arrows. The Spartans had had the opportunity to retire from the place but refused. They fought together and died together. Preparation for battle showed them as ritualistic (hair etc.). Two reasonable points based on the above + explanation.

[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. 300 chosen ones.  
 And look at how these developed certain priorities: Physical prowess/working as a team/importance of state.  
 See assessment grid for allocation of marks.
- 2 Two kings -hereditary families/acted as judges or priests in city but main duties as commanders in war.  
 Ephors - There were five each year, one of whom may have given his name to the year. It appears no one was ephor more than once. The ephors could influence the king, summon the assembly and the gerousia. They had judicial and punitive powers, and could bring other officials to trial and sentence non-Spartiates to death. They supervised military life and received booty.  
 Gerousia - The Gerousia was a body of old men from noble families who were appointed (supposedly, because of their virtue) by the ecclesia for life. This council was composed of the two kings plus 28 Spartiates past 60. The Gerousia presented matters to the ecclesia, gave advice, and tried criminals.  
 Ecclesia/Apella - The Spartan Assembly or Ecclesia was restricted to Spartiate men over 18 who met when summoned by the Ephors or Gerousia. Speeches were made by kings, the elders, and ephors. They could only vote yes or no and if 'crooked' their vote could be vetoed by the Gerousia.  
 Reasonable opinions based on the inter-relationship of the areas referred to.  
 See assessment grid for allocation of marks.

[16]

[16]

### Topic 6: Roman Religion

#### Section 1

- 1 (a) i. Sistrum/rattle  
ii. Shaken at festivals. [1+1]
- (b) Jug of Nile water/pictured with Serapis/symbols of Egypt/throne on head/knotted dress. [1]
- (c) Bald heads + white robes. [2]
- (d) Egypt. [1]
- (e) Represented the ability of the goddess to create new life/conquer death thus be able to offer this to her followers. [2]
- (f) Communal worship/exciting festivals - Roman religion was conducted by officials. Classless – State Religion was expensive/political. Personal relationship with goddess – as opposed to bargaining with uncaring gods out of fear of them. Women were allowed to take part - state religion banned women so there was no chance of families worshipping together. Life after death. Two reasonable points and explanations along these lines. [4]
- 2 (a) December. [1]
- (b) Sun was a major factor for producing crops/summer harvest – the sun is reborn around this time/winter solstice. Explanations along these lines. [2]
- (c) Served by their masters/changed places. [1]
- (d) Christmas would be the norm but accept references to other non-Christian festivals. Candidates may refer to: giving gifts/communal meal/spirit of good will/festive elements/lighting of candles [Divali/Hanukkah]. [4]
- (e) Honouring gods at specific times meant that all gods did not need to be recognised all the time. Only excuse for break from work and a chance for games/shows when emperors/politicians could entertain to promote their own popularity. A way of instilling religion into all and religion was a unifier and a means of state control particularly over foreigners. Importance may be fairly mundane but explanations should show some understanding of their role in Roman society. [4]
- 3 (a) i. Minerva (accept Athene) [1]  
ii. Spear/helmet/aegis/Gorgon head [1]  
iii. Goddess of war but also crafts so inspired the great buildings/advances in Roman technology/trade implications. Any reasonable explanation. [2]
- (b) i. Mercury (accept Hermes) [1]  
ii. Caduceus/wand/winged heels/cap [1]  
iii. God of communication/trade, thus advancing Rome's foreign connections/prosperity. Candidates may refer to his role in escorting the dead to the underworld thus bringing in aspects of the afterlife/ancestors etc. [2]
- (c) Chance for festivals/explain natural phenomena/easy to understand/better chance of personal link to god. **Or**  
Confusing/not good examples, encourages scepticism. With explanation. [4]

**Section 2**

- 1 Allow some flexibility here. Main details likely to be included and expanded to a varying degree 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.  
See assessment grid for allocation of marks. [16]
- 2 Candidates may consider the selection of the animal/decorating it/the journey to the temple - its willingness to go/the stages of the sacrifice at the altar including the officials present: Chief priest/pontifex = to oversee ceremony. *Popa* = strikes with hammer. Knife man = to slit throat. Flute player = drowns out unwanted noise. Attendants = to deal with meat etc. *Haruspex* = to examine entrails. Entrails examined to see if animal healthy. If so then the omens were good.  
Look for discussion of the religious significance of why something was done, not just how it was done.  
See assessment grid for allocation of marks. [16]

### Topic 7: Roman Home Life

#### Section 1

- 1 (a) A. Shaded walkway around open garden/supported by pillars. Details of *Peristyle* arrangement/light and air can be valid  
 B. Sloped in for water to drain so that it can be collected/open area for light and air into home. Explanation of *compluviate* design. [2+2]
- (b) Main meeting place for family/allowed access to other rooms/water supply/light and air/family shrine/greeting area for guests. [1]
- (c) Mosaic floors/wall paintings/statuary. [2]
- (d) Room for head of household to conduct business/promote political interests/interview clients etc. [1]
- (e) Inward facing/rooms off central hall/atrium/let in light and air. Family rooms: bedrooms/Tablinum - business/summer/winter dining rooms/garden/peristyle/slaves quarters. Sparse furniture: chair/table/couch/bed/kitchen/latrine/baths - near water supply/family could socialise/dine/keep slaves separate/meet to be a family/recline/relax/light/air - go for a stroll.  
**As opposed to Tenements:** dangers of fire/cramped conditions/sparse furniture/ poor sanitation/crime rate etc. Any two explained without simply repeating previous information and not extending it. [4]
- 2 (a) Slaves. [1]
- (b) Preparing to serve wine or similar. [1]
- (c) i. Cena/dinner [1]  
 ii. Lying on couches/round a table/slaves serving them dinner [1]  
 iii. Three couches/on three sides/of a small table/sometimes arranged according to importance of guests. [2]
- (d) i. Wives possibly/children/guests/clients [1]  
 ii. Seated on chairs/sitting. [1]
- (e) Business contacts/uniting family/climax of the day/main meal after work/entertain (impress) friends/statement of status/patron + client obligation. Any two explained. [4]
- 3 (a) In charge of religion or to cleanse household/qualified to do so/cleanse the home/protect. [1]
- (b) Daily offerings/to Lares + Penates/first scraps of meal to Vesta/candidates may suggest religious duties associated with birth, marriage and death. [3]
- (c) (i) and (ii) Candidates may refer to:  
 Supervision of family members/supervision/purchase of slave work force/ responsibilities for finances of estate/general business decisions to benefit status and wealth of family and household.  
 In public; role in establishing family links/marriage ties/patronage.  
 Specific examples can be credited.  
 Any valid points as long as conclusions are backed up by relevant references to importance of responsibilities. [2+2]
- (d) Chastity/loyalty/devotion to family/humility/loving + explanation of how these helped to advance the prosperity/success of a family:  
 Weaving - providing clothes/support at banquets and out of doors/supervising slaves/having children/looking after children. + explanations. [4]

**Section 2**

- 1 Candidates must include discussion of advantages/disadvantages of the elements of Cato's teaching that they include.  
Candidates may refer to:  
Teaching by example/Cato's personal involvement in: teaching son to read/grammar/ law/history/ancestry and physical exercise.  
He took his son with him on public business.  
Obvious advantages were: the status/influence and experience of Cato as opposed to a slave tutor.  
Possible disadvantages might include the isolation of his son/excessive demands upon him/little difference between home and school etc.  
Candidates may refer to what the litterarius taught – i.e. basic maths/letters/reading.  
Candidates may refer to what the grammaticus taught and how he taught i.e.: learning Latin + Greek/reciting passages/commentaries on texts: style, form, content, variety of material, particularly Greek works: Philosophy/poetry/drama/medicine/science. Analysis/question + answer sessions.  
Candidates may refer to what and how boys learned under a rhetor: art of speaking/debate/forming arguments; learned by: looking at texts/question + answer debates/comparison of characters/events from history/suasoria/controversia/ monologues in character.  
Reward opinions when backed up by knowledge of the Roman system under all types of teacher.  
Candidates may then refer to possible careers in later life which involved these skills. i.e.: Law courts/senatorial duties, debates/passing legislation/politics/military etc.  
See assessment grid for allocation of marks. [16]
- 2 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.  
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]

### Topic 8: Roman Sport and Leisure

#### Section 1

- 1 (a) Street/with three doorways/houses/possibly a temple. [2]
- (b) Overcoming obstacle to love involving trickery/deception/inversion of society. Candidates may refer to plot if it illustrates elements of these themes. [2]
- (c) Discussion of acoustics/cramped sweaty conditions/open air/use of orchestra/hard seats/effects of tiered seating etc. Two aspects expanded/explained. [4]
- (d) Included audiences – direct address by characters/particularly the slaves/audience encouraged to interact with the performers. Stereotyping of typical figures – use of masks allowed authoritative figures to be recognised and have fun poked at them. Slapstick/bawdy humour – appeal to a low class audience via sexual gestures/phallus etc. discussion along these lines with possible examples but not just the regurgitation of a plot. [4]
- 2 (a) i. Changing room/*apodyterium* [1]  
ii. Racks for clothes. [1]
- (b) Exercise ground. [1]
- (c) Warm room/*tepidarium*. [1]
- (d) Candidates should include any details of: furnace/wall flues/vents/under floor area/ brick pillars/suspended floor/hot air circulates. [4]
- (e) We are looking for some recognition of pressure of responsibility/need to promote family business/political interests in the explanations here, thus the standard getting clean because there were no facilities at home is not really a valid one. Look more for references to the working day/opportunity to meet clients/promote political contacts/ patron client responsibilities/stress relief etc. [4]
- 3 (a) Provinces/Africa/the East. [1]
- (b) Animals were tracked down/by slaves/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. More dangerous animals pursued on horseback until exhausted or fell into traps/nets. [3]
- (c) Caged/on horse or ox drawn carts/or taken down river/placed on boats/months of travel/packed in together/little food. [2]
- (d) Fighting each other/fighting *bestiarii*/executing criminals/animal hunts. [2]
- (e) Pride of people to be Roman and educate them about the Empire/bringing the outside world to those who could not travel/popularity-games instead of votes/show of Roman power to visitors/genuine bloodlust of Romans. [4]

**Section 2**

- 1 Roman patriotism/in control of so many areas of the world/people could see Rome's defeated enemies/Emperor gains loyalty from the people/audience involvement/ signalling life or death appealed without thinking about the consequences/replaces 'the vote' so personal prestige/accessibility etc./nobility of death spurs on the soldiers to fight/pure admiration of fighting skill like boxing today.  
Candidates may refer to specific types of contest  
Samnite/Gaul/Thracian/Retiarius + weaponry. Retiarius versus a heavily armed gladiator will/should be the most popular. Skill versus brute force not just blood. Hysterical reaction of the crowd will no doubt be included.  
Look for a balanced discussion.  
See assessment grid for allocation of marks. [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:  
tiered seating/oval/200m by 600m/sand track/*spina*/*carceres*/gates etc.  
These facts should be incorporated into discussion of sport today.  
See assessment grid for allocation of marks. [16]

## Topic 9: Pompeii

## Section 1

- 1 (a) Pumice/lapilli/hardened lumps of magma. [1]  
 (b) Ash cloud blotted out sun. [1]  
 (c) Hit by large rocks/buildings collapsed on them/choked by gasses/pyroclastic surge/drowned trying to escape. [2]  
 (d) Springs dried up/earth tremors/animals died on the hills/62 earthquake. [1]  
 (e) Fontana digging water channel/to a villa at Torre Annunziata/discovered an inscription/ which showed this was a settlement not just another villa. Details along these lines. [3]  
 (f) Candidates are free to show their own specialisation here.  
 There were organised excavations by Championnet and Murat during Napoleonic age.  
 Then Fiorelli and in the 20<sup>th</sup> century Amedeo Maiuri opened up more of Pompeii clearing the Via D'Abbondanza.  
 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. [4]
- 2 (a) (Dancing) Faun. [1]  
 (b) Impluvium/centre of atrium. [1]  
 (c) i. Mosaic [1]  
 ii. Battle of Issus/Alexander the Great defeats/Persian king/Darius [2]  
 iii. In the (summer) exedra/relaxation room/location of room explained. [1]  
 (d) Double atrium/guests' quarters/two entrances/own baths/stables/two peristyles. [2]  
 (e) **Vettii** – Lots of details of the lewd lifestyle of the younger men/Cupids show the daily activities/trades businesses of Pompeii.  
**Mysteries** – Bacchic cult and a working farm with the wine press are the two main aspects.  
 Reward discussion which clearly identifies specific houses and their detail.  
 Candidates can here choose another house that they may have become familiar with. [4]
- 3 (a) Character clothed in grapes suggests that vines were grown on the slopes/richness of wildlife gives the impression of lushness/fertility/idyllic scene suggests beauty of surrounding area/volcanic – rich soil. [4]  
 (b) Main North-South trade route = passing traffic for goods export etc. Sarno/water supply and sea provided export on water as opposed to land/flat ridge defendable/ irrigation/good agricultural climate/Bay of Naples gave good prospects for trade. [2]  
 (c) Oscans. [1]  
 (d) Greeks/Samnites. [1]  
 (e) Conflict with Romans took Rome to Pompeii/Social wars: Pompeii becomes ally of Rome. Roman form of government/expansion of trade/baths/amphitheatre/luxury houses/villas nearby/security allowed Pompeii to enjoy Augustan Golden age. Reward specific examples. [4]

**Section 2**

- 1** Candidates will most likely refer to the following:  
 Commercial buildings; Macellum, Eumachia, Weights and Measures, Granaries  
 Plus, Graffiti testifies that traders' stalls were set up in the open area.  
 Political Buildings; Offices, Aediles/Duovirs, Basilica, Comitium.  
 Plus: Election posters and graffiti/statues of leading Pompeians.  
 Religious buildings; Temples of Jupiter/Apollo/Emperor ( Lares).  
 Candidates should include some of the activities that went on in the buildings and  
 around the forum area: Speeches/stalls etc.  
 The social significance of the Forum cannot be overlooked as it was such a  
 meeting place for so many Pompeians, foreign visitors/traders, rich and poor alike  
 and the baths were close by; thus of great significance.  
 Nevertheless the street life of Pompeii is not so much in evidence.  
 Bars/brothels/basic trade shops/hot food stalls are not well evidenced. There is no  
 indication of leisure/ entertainment, with the exception of graffiti and the forum  
 baths and, of course, there is no indication of home life such as can be found in  
 the houses.  
 Look for a fairly balanced discussion  
 See assessment grid for allocation of marks. [16]
- 2** Candidates should be able to give a good overview of the basic system.  
 Use of aqueducts built high up bring water from nearby hills.  
 Castella system/basic three pipes/supplying baths, street fountains and  
 houses/water towers/fountains on road junctions/lead pipes, etc./compluviate  
 design of houses.  
 Pompeii on slope drains and streets take waste to a pool outside the town.  
 There should be discussion of what was impressive for the time and possible  
 difficulties/faults like open aqueducts/leaking pipe and general hygiene.  
 See assessment grid for allocation of marks. [16]

### Topic 10: Roman Britain

#### Section 1

- 1 (a) Grid plan/main area in the centre/defensive wall/main roads intersecting/lead to gates/ amphitheatre outside. [2]
- (b) Trade-shops lined with stalls in the centre. Basilica centre of administration for running of town/also legal judicial matters conducted there. Any two with explanation. [4]
- (c) Baths/granary/workshops/hospital/Basilica/store building/ mansio/ temples/ theatres/ shops. [2]
- (d) Security of markets and trade/local produce widely circulated but also the possibility of imported goods/ability for swifter and more secure transport of produce/water supply/ sanitation/medicine/integration of Roman religion thus feeling part of Empire. Any two with explanation. [4]
- 2 (a) A. Legionary/fighting soldier – basic armour/helmet and shield  
B. Standard carried into battle as rallying call/emblem of army – standard visible  
C. Centurion/leader of a unit of men – cloak/staff of office. [3+3]
- (b) Optio was second in command/to a centurion. Legatus - Senior officer of legion. Tesserarius – Watchword/small detachments. Praefectus – in charge of auxiliaries. Auxiliary – enlisted fighter from foreign army. [1+1]
- (c) Any opinion based around the idea of legions/centuries/cohorts – units with different officers but able to move as separate or combined units/trained together with standard weaponry. Each legion had own weaponry and insignia creating team spirit and competition to outdo each other and other legions thus honour was built into the organisation. Backup, often cavalry, was available by separate units of auxiliaries, maintaining their national unity often thus rewarded and national pride was again a motivating factor. Candidates may have varying opinions but look for sensible discussion of the above suggestions. [4]
- 3 (a) Ransack of Colchester and the killing of soldiers stationed there, burnt shops and homes/killed all inhabitants/pulled down temple followed by the interception of Cerialis and the IX legion which was routed and fled to their camp. Suetonius had also abandoned London to be handed over to slaughter by the rampaging Britons. Also attacks on St Albans. According to Tacitus in St Albans Roman citizens were hanged or crucified, throats cut or burned. [4]
- (b) Husband, Prasutagus had left kingdom to Caesar and Boudica. But, when he died Roman Centurions plundered his kingdom and Roman slaves, from the procurator's house and acting on his instructions, plundered his home; hence Boudica was left with nothing. Estates of Iceni nobles also confiscated. Boudica and her daughters also raped/unfair taxes/loans recalled. [2]
- (c) Suetonius Paulinus the commander of Roman forces/in a narrow valley/probably along Watling street/woods behind. Legionaries threw javelins then marched forward with auxiliaries/then cavalry attack with lances/Britons ran but their own carts blocked their way/they and their women were then cut down by the Romans/Boudica committed suicide with poison. [2]
- (d) Apart from military successes the longer term effects were more positive: Reorganisation of tax system/promotion of town life + associated benefits/control of money-lenders/discipline within the army/new governor sent/local chiefs given say in towns. Also possible to argue in favour of the negative. [4]

**Section 2**

- 1** In this question candidates are free to show their knowledge of a particular villa. Lullingstone or Chedworth.  
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.)  
Many villas brought the luxury of the towns to the country/owned most likely by pre-Roman aristocracy whose positions under the Romans (councillors etc.) had allowed them to continue to prosper and this wealth is reflected in the mosaics, wall paintings, dining rooms and sumptuous suites of baths. Romans used these to promote trade and thereby profit for themselves but they were luxury retreats too, hence the majority in the more stable South.  
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. Evidence suggests that more than one family may have lived in them.  
See assessment grid for allocation of marks. [16]
- 2** Candidates may refer to specific details of the wall and what they think of them, e.g.:  
Stone or turf/walkway/10-20ft wide +12-15ft high/ditch. Milecastles: fortified gateways at intervals/double gates at front and rear/accommodation for soldiers/access to top of wall/ turrets: 20ft high square towers/every third mile.  
Forts: For fighting soldiers/near to wall/causeways at fort only access for population/ some flush with wall/others projecting beyond/platforms suggest a monitoring of trade policy.  
Candidates should try to use these facts to establish the extent to which the wall marked the boundary of the empire or whether it could have been used as a base for further expansion.  
Reward references to specific places on the wall if these add extra information.  
See assessment grid for allocation of marks. [16]



**Mark Scheme 1940/23/24  
June 2007**

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

**Section 1**

1. (a) i. Aeolia/island of Aeolus (land of the winds) [1]  
 ii. Nightfall and dawn were right next to each other. [1]
- (b) The captains all went for the tempting protected harbour (too good to be true...) [1] **PLUS one** of: Odysseus moored outside [1] sussed the land from a vantage point [1] sent a scout party first [1]. [1]+[1]
- (c) i. She was a woman of mountainous proportions/huge [1]  
 ii. He ate one of the men for supper. [1]
- (d) **Two** of: the townspeople draw water from the spring [1] Antiphates lives in a palace/is leader [1] he is summoned from the assembly [1] there are herdsmen driving cattle about/and shepherds with flocks of sheep [1] well-worn track indicates wagons used regularly [1]. [2]
- (e) Yes: we get a very visual description to get us involved in the action (the men are like giants/they use boulders to hurl down from the cliffs)/with horrid sounds too (groans of the dying/splintering timbers)/there is pathos (in the simile where the men are picked out of the water on spears as if the Laestrygonians were on a fishing trip)/and we might feel for Odysseus' helplessness at watching this from his hilltop.  
 But also no: in that interestingly Homer doesn't draw Odysseus' distress at all really, focussing instead on the 'relief and joy' of shooting out to sea safely/he concludes with a very stark statement that Odysseus was all right and it was curtains for the rest. 2 points + evidence. [4]
2. (a) i. She was singing beautifully [1] she was doing ordinary stuff like weaving at a loom [1] as Polites said, it was a goddess or a woman and either way therefore okay presumably [1]. [2]  
 ii. They saw a load of wild animals [1] but they were behaving in a domestic/ friendly fashion [1]. [2]
- (b) i. Noxious (magic) drug/herb [1] turned them into pigs [1] (made them lose memory of their native land) [1] [2]  
 ii. He points out that they still felt themselves to be human [1] evoking the pathos of fully knowing the horror of their imprisonment as pigs in pens [1]. Not tricked. [2]
- (c) Yes: he follows orders properly (we went as you ordered)/he is no fool – he feels there is something wrong and suspects a trap so doesn't get swept in/he stays around for a long time to see if they reappear (doesn't just abandon them initially).  
 No: he is terribly distraught as he gets back (couldn't speak/filled with tears)/Odysseus and the others are clearly frustrated by him (exasperated, we bombarded him with questions)/he doesn't attempt to get them back or even to go in further search of them (I sat a long time watching)/he says 'my men called out...' but why were they doing that off their own bat if he is the leader? 2 points + evidence. [4]

3. (a) Because she recognised his scar. [1]
- (b) Broke the rules/laws of hospitality/xenia [1] explanation of xenia [1] eating up wealth = status [2]. [2]
- (c) **One** of the pairs: what the Suitors had done wrong was the kind of thing (breaking laws of xenia)/that the gods would normally punish [2] no one man could do all that/so it has to have been a god [2]. [2]
- (d) i. He tells her off/doesn't understand her hesitation [1]
- ii. **One** of the explanations: He is still filthy and in rags/she can't be expected to think of him as the king who left her all those years ago [2] he is comfortable to be patient/because he knows that she will eventually find a way to prove the truth of his identity [2]. Odysseus has been away for so long, not surprising she does not recognise him [2] he can afford to be patient as will win her over in time/Penelope will need proof that it is him [2]. [2]
- (e) Eurycleia – her old age is amusingly presented (in the way she 'bustled' moves so fast that her feet can't keep up with her)/she is very fond of Penelope (dear child)/despite her servant status she is motherly to Penelope (dear child)/excitable **not** excited
- Penelope – he makes it clear that she is fond of Eurycleia despite her annoyance with being woken up (calls her 'dear nurse')/although she chides Eurycleia ('the gods have deranged you') he softens it (with 'who used to be so sensible') so show her fondness/ he makes it clear that she holds Eurycleia more dear than the other servants 'If any of the other maids had woken me up...')/stubborn/cautious/wise/strong. 2 points + evidence. Must mention both for 4. [4]

## Section 2

1 Yes:

In terms of its drama and excitement it's a good climax – starts dramatically with Antinous shot through the neck/very vivid account (foot lashing out/kicking table/food scattering/ blood out of nostrils)/the Suitors' appeal pauses the action before the next gruesome moments (Eurymachus' appeal/arrow in nipple/beating forehead on ground)/cinematic moments of father and son fighting side by side/excitement of needing to rush off and get more weapons/tension when the Suitors get supplied by Melanthius and the ebb and flow of the success of the battle/Athene's intervention swings the scales.

In terms of its concluding nature: the whole thing has been leading to Odysseus' return in triumph to oust the Suitors/there is a comfortable tidiness in the outcomes of the various Suitors (Antinous is first reflecting his significance as their driving force etc./the appeals by Leodes and Phemius punished and forgiven appropriately according to their involvement)/the final tying up of the loose ends in the punishment of the disloyal maids/ the ending with the cleansing of the palace physically to reflect the moral cleansing of the Suitors.

No:

It's only part of the story of the *Odyssey*, which is as much his reunion with Penelope (Book 23 will properly be full of that)/there is Book 24 too which deals with Laertes and the remainder of the coming-home-as-king theme which will require him to settle the country too. They might well argue that it would actually make a better ending because of the dramatic value of it. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

- 2 Outline of the ways in which the gods interfere:  
Good interference: Athene as his assistant (inspiring him as Mentor/deflecting spears from him/making him disguised/making him gloriously handsome/holding Dawn at bay)/ Hermes' help with Moly/Zeus sends omen when Odysseus strings the bow  
Bad interference: Poseidon's pursuit of him/Calypso and Circe holding him up on his travels.  
Discussion of how far this affects our enjoyment of the tale. For the best marks there might be consideration of, for example:
- gods as mysterious beings that add a touch of magic etc., to the tale (Circe's drugs/ men turned into animals – all the stuff of fairy tales etc.)
  - gods as personifications of human qualities (Athene is Odysseus' capacity to find strength in times of need/his ingenuity in thinking up a good way to get back into the palace unnoticed by disguising himself etc.)
  - gods as elements of 'natural laws' (Poseidon's pursuit of him reflects Odysseus' arrogance in the handling of the Cyclops)/Circe and Calypso reflect the allurements that offer themselves to a sailor and that need to be resisted by the decent man etc.).
- Any suitable evidence can be used from any of the books that candidates may have read. Any reasonable argument with evidence.  
See assessment grid for allocation of marks.

[16]

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

## Section 1

1. (a) i. His daughter [1]  
 ii. **Two** of: Chryses was a priest of Apollo [1] he prayed to Apollo to help him [1] Apollo rained arrows down on the Greeks/sent a plague [1]. [2]
- (b) **Two** of: Paris had stolen his wife [1] Paris was a Trojan [1] Paris was a guest in his house [1]. [2]
- (c) i. Briseis (his girl) [1]  
 ii. 2 marks for mentioning the Homeric code and explaining how it pertained to the possession of Briseis [2] (details will include, for example: the code requires that a hero has status/this status is evidenced in material possessions/booty from battle is the substance of this material wealth for the hero/by taking the girl Agamemnon deliberately reduces Achilles' standing). [2]
- (d) Homer suggests an angry young man when he stresses the bitterness – he is rude about Agamemnon's motives (your thoughts are set on gain) and his morals (shamelessness is your clothing)/he calls him names (dog-face). Conversely, he suggests that Achilles is also reasonable by putting force into the argument (I have no personal grievance with the Trojans/I fight the hardest but you always get the lion's share of the spoils). 2 points + evidence. [4]
2. (a) Identification of the thunderbolt (lightning) as Zeus' weapon/comments about the way the thunderbolt makes him god of storms too. [1]
- (b) **Two** of: Thetis has been to see Zeus to ask him to help the Trojans [1] Hera supports the Greeks so naturally doesn't want this [1] she's afraid that he has promised to do what Thetis wants [1]. [2]
- (c) The contest for the apple which she lost/was judged by a Trojan [2] Jupiter took Ganymede to be his cupbearer/Ganymede was a Trojan [2]. [2]
- (d) Thetis (sea goddess) was his mother. [1]
- (e) The quarrel between Hera and Zeus reflects the quarrel between Achilles and Agamemnon [1] but this quarrel is resolved easily in laughter [1] (what is life and death and deadly serious to mortals [1] is nothing to the immortals in lofty Olympus) [1]. [2]
- (f) He shows Zeus to be bullying (there is nothing you can do except make me hate you/ that will be the worse for you/I'll lay my hands on you). He shows Hephaistos to be conciliatory (don't quarrel over mortals)/knows how to be effectively persuasive (through their desire to enjoy life – we shall have no pleasure in the feast)/he's a realist (Zeus is stronger than all of us). He reveals Hera as properly cowed by him but remains resistant in spirit, having to bend her heart to obey. 2 points + evidence. More than 1 god. [4]
3. (a) **Two** of: Odysseus was the clever quick thinker so likely to use cunning to get Achilles to change his mind [2] Aias was the solid down to earth soldier (second only to Achilles)/whom Achilles would be likely to find convincing as a kindred soul [2] Phoinix had the wisdom of old age and the benefit of being Achilles' mentor/a father figure and so perhaps more likely to succeed in persuading him [2]. [4]

- (b) **One** of: (7) tripods [1] (10) talents of gold [1] (20) gleaming cauldrons [1] (12) horses (racers/prize winners) [1] (7) women skilled in crafts (beautiful, from Lesbos) [1] heaps of gold and bronze when Troy is captured [1] (20) Trojan women [1] one of his daughters as wife [1] dowry to go with her [1] 7 cities [1] to return Briseis [1] (*numbers don't need to be exact*). [1]
- (c) **One** of: He shouldn't be proud [1] he should put aside a quarrel [1]. [1]
- (d) The *pain* can be seen by the reader to refer to the death of Patroklos [1] equally we know that Achilles will try to *cure* his grief by killing Hektor/rampaging through the Trojans (his *aristeia*)/sacrificing the Trojan youths [1]. [2]
- (e) Elaborates on the desperation of the Greeks/makes Hektor out to be not just fierce (as always) but supernaturally (and manically) so/all this suggests that Achilles' job of rescuing them is all the grander and more glorious or boost his ego/appeals to his sense of compassion (save...the Achaians in their affliction)/a brief suggestion (gentle threat) that he'll be sorry when it's all over (you'll feel pain)/cunningly doesn't specify whether it'll be because he feels awful at letting them down (noble enough) or because he'll have lost the chance to be really great (a hint of the critical)/concludes (here) by reminding him of his father, who (apparently) gave him very specific advice for just such an eventuality in this way he is working on several emotional levels at once. 2 points + evidence. [4]

## Section 2

- 1 Discussion of the characters of Priam and Hektor to bring out Homer's skill at presenting believable characters with whose humanity one can readily empathise. Priam: his terrible groan when he sees Achilles approaching and understands what this means for his son/his anguish when he beseeches Hektor to keep close to his companions in the battle/the sympathy we feel as he lists the sons he has already lost/ his miserable imagining of how the dogs will feed on his body if the Greeks win/the pitiful grieving (rolling in the dung)/his fear when Iris visits him/his strength to carry out her commands/the complete change from his abject misery (and communal wailing) to angry shouting at his sons and those he had been grieving with/the understandable fear on his journey to Achilles and on meeting him/the anguish of facing his son's murderer with humility etc. Hektor: of course the consummate soldier, but also full of believable human frailties – most memorable the fine agonising outside the walls, when he contemplates going back into the city (which he much wants to do) and the need for staying outside (the dilemma of the heroism that hangs so much on reputation)/the poignancy of the beseechings and then lamentations of Andromache (and Priam and Hekabe) which give us insights into Hektor as a family man and a son/the sympathy we feel when he is fooled by Athene in the guise of Deiphobos/but an awareness of some element of *hybris* in his pressing forward and finding himself alone outside. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 Discussion of Homer's purposes in writing the tale – the focus on Achilles' anger/the tidy resolution of that theme in Book 24/an analysis of how that is delivered (Achilles' anger, his petulance, his growth into a more mature figure with the understanding he shows with Priam)/the degree to which the tale has a good level of action in it that balances within the whole work and thus the beginning and the end tidily round it all off/ the way in which satisfaction for a work does not necessarily require it to be all blood and guts/the impact of the lamentations at the close of Book 24 etc. Any reasonable argument with evidence. See assessment grid for allocation of marks. [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) i. Save them from the plague/find a solution to the cause of the plague/get rid of the plague [1]
- ii. Sent (Creon) to the oracle (at Delphi) (to ask what to do). [1]
- (b) That the gods' will has already been sought [1] through divination [1]. [2]
- (c) Solved the riddle [1] of the sphinx [1] (1 mark for the identification of the incident plus 1 for any detail). [2]
- (d) **One** of the pairs: A storm at sea is a well-understood image/to a sea-faring nation (all Greeks, but his Athenian audience especially) [2] its graphic nature expresses the helplessness of a city/in the throes of the irrational (apparently) disaster [2] it allows for Oedipus to be seen as the all powerful helmsman/steering his city to safety [2]. The question allows for discussion of Creon's extended use of the image of the king as helmsman/referring to details from *Antigone* [2]. [2]
- (e) Sophocles creates a clear character in the priest in the style of his delivery - he uses metaphor (the young are birds not flown far on their own yet)/he creates a vivid picture of the people spread about the city trying everything (lines 6-8)/the simile of the ship is very visual/he piles on the imagery by turning from the ship straight into the image of the land wasting away/he uses personification in 'she's wasting away'/emphasises it through the repetition of 'wasting away'/piles on the misery with the extreme of the house of Cadmus *emptying*/employs the grim pun of Hades growing rich on the dead (note in the text on this). 2 points + evidence. [4]
2. (a) i. Eteocles (his brother) [1]
- ii. They had agreed to share the kingdom (alternate years of rule) [1] but Eteocles wouldn't give up the throne at the end of his turn [1] fighting over the kingdom because Eteocles had refused to give it up. [2]
- (b) i. Leave his body unburied [1]
- ii. **One** of the following pairs: He was her brother/she was obliged to bury him [2] Eteocles was to be buried with full honours/they were both her brothers and should be treated the same [2] the gods demand burial/a king's law cannot overrule that [2] any relevant points about not being able to replace a brother/ pleasing those below etc., from her later speeches. [2]
- (c) **Two** of: He had gone there to spend the year of Eteocles first year [1] he got married to the daughter of the king of Argos [1] the king of Argos (his father-in-law) was supporting his bid for the throne and so sent Argives with him to fight [1]. [1]
- (d) Hopefully yes: The language is very poetic/epic (seven-gated Thebes/white shielded soldier/helmets crested with horse-hair)/the exclamations in the first 5 lines give a dramatic opening to their words/the direct address to the sun/the image of the warrior attacking like an eagle gives a sense of fear/this menacing feel continues in the 'hovered over our rooftops'/'opened his jaws' gives graphic impact/the alliteration [allow this, as always, despite the fact that it is in translation] of the s in last two lines to enhance their feelings (bitterness at his actions or sim). 2 points + evidence. [4]

3. (a) That Antigone doesn't deserve to die/that what she did was glorious/that she deserves a reward for what she did. [1]
- (b) Initially the punishment was stoning (at least relatively quick) [1] but after this he says she is to be buried alive [1]. [2]
- (c) He is engaged to be married to her. [1]
- (d) He tries to run him through with his sword/spits at his father. [1]
- (e) Teiresias (old seer)/the Chorus. [1]
- (f) **Two** of: his wife kills herself [1] and his son likewise [1] wife and son kill themselves [2] loses wife and son/wife and son die [1] he has not achieved the strong rulership of his city [1] that he was so earnest about at the beginning [1] from his position of greatest power [1] he is finally abject before his people ('lead me away' he says to the chorus at the end) [1] loses wife [0]. [2]
- (g) Hopefully yes: He expresses his support/love for his father (nothing I value more than your success)/says the kind of things he expects his father to want to hear from him (what greater reward can children have etc.)/introduces the beginnings of his opposition to his father's view with a quick sentence and rapidly moves on into the general (the man who believes) which will be less threatening/points out that this does not demean him at all (no disgrace to learn still more)/more flattery (however intelligent...)/moves into the analogy of the trees before the storm to reinforce the universal truth of his point/draws on experience to reinforce that too (the sail before the storm)/chooses this analogy because the king is like a captain of a ship/draws to a close with some humility (if I may offer ... young as I am). 2 points + evidence. [4]

## Section 2

- 1 Right on her side: laws of the gods/obliged to honour both brothers the same/a brother is irreplaceable – it would have been different if it had been a husband. Evidence of self-indulgent martyr complex: does the token burial twice (once should suffice – she wants to get caught)/she refuses to compromise when Creon tries to give her a way out (the required rites had been well enough done, if that was all she was really after)/she is quick to scorn Ismene's help/she likens herself to heroines tragically dying in mythology, but the Chorus show the comparisons are flawed etc. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

2 Either *Oedipus* or *Antigone* or both.

In *Oedipus*: seems to be nice initially - regrets coming to Oedipus/doesn't want to hurt him. However, it soon turns to irritating: is awkward with Oedipus despite Oedipus' complimentary words and genuine appeal/he is irritating when he hints at truths but refuses to say (I will never reveal my dreadful secrets)/he is stubborn (you'll get nothing from me)/then after all that he finally blurts it out (you are the curse) at Oedipus' highest pitch of anger/then he goes hinting again (you and your loved ones live together in infamy)/as Oedipus points out he was useless when the sphinx threatened the city/ phrases his information in vagueness (double lash of mother's and father's curse; truth about your marriage as Oedipus says 'all you can say are riddles') – not at all helpful/ only finally says everything when Oedipus is going out of earshot.

In *Antigone*: gives sensible advice about fouled altars/he has a fatherly approach (my son)/is not critical (all men make mistakes/only human)/stresses his own motives as being 'for your own good' but is irritating when he gets angry at Creon's angry response/ (details of how he is driven to speaking more aggressively). Also he failed to be an effective seer initially (the signs from the birds). Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

**Topic 14: Euripides *Hippolytus* and *Alcestitis***

*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 has discovered that Phaedra is in love with him [1] but she is his step-mother [1] *allow he is chaste and hates women.* [2]
  - (b) She tries to clasp his knees in supplication [1] which is the physical means of ensuring that your request is listened to/it puts you at the mercy of your enemy (the one you are appealing to) [1] or similar. [2]
  - (c) He can't tell Theseus [1] therefore he can't prove his innocence [1]. [2]
  - (d) **Two** of: men should go to the temples [1] purchase the embryo [1] pay an appropriate price according to his means [1]. [2]
  - (e) He shows us clearly how horrified Hippolytus is (the exclamations)/his reaction to the nurse shows how he feels she has sullied him (don't touch me)/his reaction seems excessive (can't bear her to touch him/the remark about the oath)/he shows Hippolytus to be deeply unreasonable (cursing women in their entirety). He reveals the nurse as desperately trying to undo the damage (keeps trying to keep him quiet)/he makes us see how she is looking at how this affects her position (don't ruin me)/he lets us see how she is still thinking carefully of how she can extricate herself from this (reminds him of his oath)/she is clever enough to try every ploy (first just 'sh', then pity me, then what about Phaedra, finally philosophising – it's human to err). 2 points + evidence. [4]
2. (a) Theseus (his father) had sent him into exile/ordered him to leave [1] because he thought he had raped his wife [1] **not** responsible for wife's suicide. [2]
  - (b)
    - i. Poseidon [1] [1]
    - ii. Poseidon was his father [1] and had promised Theseus 3 curses (see l.889V) [1]. [2]
  - (c)
    - i. Happy (because he hates Hippolytus)/neither happy nor distressed (in respect for the gods and for Hippolytus as his son) [1]
    - ii. He is distraught [1] because Artemis has told him the truth/told him off for believing Phaedra so readily [1]. [2]
  - (d) The direct speech for his appeal to Zeus makes us feel that we are listening directly to him/there is some building of tension in the detail of the description of the surroundings and how they all set off as a build up to the later drama/the developing situation is more effective than a sudden event (there is the ominous rumbling first)/the height of the wave is made clear to us by saying how it hid the whole coastline from view, and over quite a wide range (Sciron/Isthmus/Asclepius' rock). 2 points + evidence. [4]
3. (a) Admetus had shown hospitality to Apollo [1] his reward was that someone could die in his place [1]. [2]
  - (b) Admetus had asked his parents to die for him [1] but neither would do it so she was the only one to do the right thing by her husband [1]. [2]
  - (c)
    - i. She asks him to promise not to remarry [1] [1]
    - ii. **One** of: a stepmother will mistreat the children [1] she will consider them enemies [1] the girl would be particularly persecuted [1] she won't have anyone to help her into womanhood [1] to help her on her wedding day [1]. [1]

- (d) **Two** of: Because he wants to repay Admetus' (extraordinary observance of the laws of) hospitality [1] he fights Death to get her back [1]. Explanation of xenia to enhance the previous point [1]. [2]
- (e) He shows her looking strong at the beginning (no tears)/but we see her strength in this (she *gave in to no tears*)/we admire her calm as she prepares all the proper ceremonies (offering prayers/breaking off myrtle)/he evokes our pity (by the contrast of how she breaks down when she sees the bed)/he makes this moment poignant by having her address the bed etc. 2 points + evidence. [4]

## Section 2

- 1 Alcestis: nature of relationships (parent/son/husband/wife/close friend). Obligations of relationships. Selfishness v selflessness. What we should learn about all of this for our own lives. Evidence of any points of the conflicts that they all face (introduction to Davie is good for this), the reasons each give for their various viewpoints.  
Hippolytus: the dangers of extremism – Hippolytus' excessive devotion to chastity/Phaedra's passion for Hippolytus turned to passion to save her reputation/the nurse's certainty that her plan is the right way forward/Theseus' readiness to believe Phaedra's note despite the logic of Hippolytus' argument; an insight into the nature of humanity – the Chorus vacillate unhelpfully/Theseus is ready to believe the worst of his son (difficulty of the bastard child, which Hippolytus clearly feels is an issue)/the folly of swearing an oath before you know what you are promising. Any reasonable argument with evidence.  
See assessment grid for allocation of marks. [16]
- 2 Reasons why he has retained popularity: *The believability of the characters* – the nurse is very ordinary with her worries about Phaedra/the servant worries about Hippolytus angering Aphrodite and tries to sort it out for him; *the timelessness of the human qualities* – father against son/self-absorption (Admetus)/nobility (Alcestis) etc.; *good pace* – the action gathers momentum and rushes inexorably to its dramatic climax in Hippolytus/*unexpected twist* in Alcestis when Heracles can bring Alcestis back; *variation in approach* in Alcestis – drunken Heracles interlude balances the tragedy of Admetus' loss; there is interest in intellectual style – Admetus' and Pheres' debate is carefully crafted etc.  
Counter-argument: *the ending* of Hippolytus seems long drawn out; the *happy ending* in Alcestis seems to reward Admetus for his selfishness; *the central debate* in Alcestis slows down the pace and suspends the audience's engagement with the characters; *The women* are the interesting ones in Hippolytus – with their human frailties they engage us whereas Theseus and Hippolytus are too self-righteous etc. Any reasonable argument with evidence.  
See assessment grid for allocation of marks. [16]

**Topic 15: Aristophanes *Acharnians* and *Lysistrata***

**Section 1**

- 1 (a) i. A general [1]  
 ii. **Two** of: huge helmet [1] horsehair crest [1] gorgon shield [1] (they may talk about his manner – bombastic [1] raging like a hero [1]). [2]
- (b) i. Athens was at war/Dikaiopolis was a citizen and all citizens should be fighting [1]  
 ii. He had a personal [1] peace [1]. [2]
- (c) **Two** of: he is the king archon [1] he's the presiding magistrate at the festival [1] he does the judging [1] so he gets the best seat [1]. [2]
- (d) Sexual reference to the prick/use of the phallus most likely for visual humour/the balancing of Lamachus' laments with Dikaiopolis' revelry/the appearance on stage of the dancing girls (slave girls/probably naked) for titillation/amusing to come out of the stage events and talk directly to one of the audience/the pun on charging – when Dikaiopolis misunderstands Lamachus' reference to the charge (military) and talks of being charged for the entertainment [1]. 2 points + evidence. [4]
- 2 (a) Lampito is Spartan [1] Athens is at war with Sparta [1]. [2]
- (b) Sparta prided itself on its great warriors [1] women were brought up to be strong physically to produce suitable sons [1]. [2]
- (c) Occupying the Acropolis meant taking control of the treasury which was there [1] this would thus keep the men from the money, without which they couldn't continue to finance the war [1]. [2]
- (d) i. **One** of: moths eating the fleeces [1] forgot to peel the bark off the flax [1] supposed childbirth [1] saw the Guardian Serpent [1] honking of owls [1] [1]  
 ii. An oracle. [1]
- (e) The Scottish accent/the sexual innuendo of 'those fine broad lowlands' etc./the muscle-bound Lampito/the way Lysistrata says how ravishing she is, when this is not traditional feminine beauty. 2 points + evidence. [4]
- 3 (a) i. Put a veil on him/dressed him up as a woman [1]  
 ii. Because he was complaining that a woman was telling him what to do/to be silent. [1]
- (b) **Two of the pairs**: take the raw fleece and wash out the dung/sort out the bad elements of the city [2] lay out the fleece and beat it/this will clear out the villains like picking out burrs [2] undo the knots in the wool/deal with the cliques who rig the elections for public office [2] card the wool into a basket (picking up all the flecks of wool that are lying about)/gather up all the non-citizens in the city (+ all the colonies) who are friendly to Athens [2] with all the wool gathered together there will be enough to weave a full cloak/if all Athens' allies are brought on board there will be enough to protect Athens [2] spindles untangling/diplomatic missions [2]. [4]
- (c) **One of the pairs**: She uses Reconciliation's nakedness/to distract the men/drive them crazy [2] she uses Reconciliation's body parts/to map out the settlements of the peace agreement [2]. [2]
- (d) It shows the ordinariness of the daily round (market visit to buy the basics –veg, porridge)/good contrast with this ordinariness and the clear presence of the war (men in armour are the norm)/human nature is always the same (the Thracian using the woman's fainting to pinch her figs). 2 points + evidence. [4]

## Section 2

1 Either *Acharnians* or *Lysistrata* or both plays.

The factual content should offer a broad coverage of the various moments of the choruses in either or both of the plays: the evaluation will comprise a discussion of what advantage the candidates perceive in the inclusion of the Chorus(es) – the presentation of the opposing view/the opportunity for slapstick/the level of commentary on the plotline/the traditional role of the parabasis etc. Anticipated material would be:

*Acharnians*: characterisation as old men grumbling about their age is funny/their aggressive attacks on Dikaiopolis afford slapstick humour/they bring about the circumstance of the head on the block speech/they comment on the success etc., of the workings of the personal peace/the leader delivers the ‘message’ in the parabasis

*Lysistrata*: the entertainment value of the two separate Choruses (the variety of this as opposed to other plays/the interesting development of their combination later in the play)/the slapstick of their battling/the way the different gender biases can be exploited through the division of the Chorus into male and female/the leader delivers the ‘message’ in the parabasis etc. Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

2 Either *Acharnians* or *Lysistrata* or both plays.

A broad view of the different characters who pepper the plays will form the Factual Content, to reflect the different attacks on the hero’s (heroine’s) carrying out of the Good Idea and the variety of characters (commenting on what they reveal about daily life etc., of Ancient Athenians?). Evaluation will arise out of a consideration of how far this variety allows for a snappy pace (e.g. lots of different individuals popping up and vanishing in *Acharnians*)/an entertaining view of the stereotypes of women (making endless excuses to go back to the men) and men (obsessed with their loss of sex)/a laugh at foreigners (Scottish accented Lampito)/snipes at political figures (Lamachus) etc. Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

**Topic 16: Herodotus *The Persian War***

**Section 1**

- 1 (a) **Two** of: He needed to pay back money that he hadn't got [1] detail of his promise to Artaphernes (in explanation of the money owed) [1] he was afraid he was going to be removed as tyrant of Miletus [1] Histiaeus (his cousin/brother in law) had told him to rebel [1]. [2]
- (b) He pretended to give up his power as tyrant/to restore democracy [1]. [1]
- (c) The change in government was from tyrants to democracy [1] the improvement in success was because they were no longer fighting for someone else but for themselves [1] greatness came from being best in war [1] (they might mention the comparison with labourers working for a master). [2]
- (d) (20) ships. [1]
- (e) Their sacking of the temple of Cybele [1] was the justification for the burning of the temples across Greece/destruction of Athens when Xerxes came [1]. [2]
- (f) He puts the arguments into direct speech for a start/starts with buttering up Cleomenes with the compliment (leading nations)/throws in the emotional blackmail of the blood connection of the Ionian colonists (your Ionian cousins)/similarly shows the closeness of the connection by calling on the *Greek* gods/emphasises the things the Persians do in battle that picks up on the Greek preconceptions about Eastern peoples (turbans/trousers imply weakness/effeminacy)/appeals to their greed by emphasising the riches they would get from the effort (gold, silver, bronze, oxen, slaves)/crescendo in leaving the motivation of greed (probably thinks it's the strongest because very personal – as indeed in the case with the Athenians perhaps) till last. 2 points + evidence. [4]
- 2 (a) Darius was dead now/Xerxes his son wanted to continue the vengeance against the Greeks [2] Darius had come unstuck by relying on naval transport/Xerxes planned to get the army over too (without needing to rely on the sea) [2] to ensure a huge and constant supply of troops/he intended to subdue all the Greeks on the way to Athens [2]. [2]
- (b) i. Destroyed by a storm [1]
- ii. Arrogance: whipped the sea (threw fetters/branded it)/to punish it [2] good sense: executed the architects/to ensure a better job by the next ones [2] (for the 2<sup>nd</sup> point here they need just to identify that the architects were changed for the better). [4]
- (c) Eclipse (type not important). [1]
- (d) Delivers his information in a varied format/mention of Trojan war gives epic feel to the expedition/dramatic idea of all the armies of history not matching this one of Xerxes'/ rhetorical question adds dramatic impact/exclamation follows it piling on the drama/the personal interpretation of Xerxes' motivation (pride) adds a different dimension. 2 points + evidence. [4]
- 3 (a) They thought that Boreas had helped them before (at Athos)/so they were confident that they would get the same result if they prayed to him now [2] the Delphic oracle had advised them/to pray to Boreas [2] credit Boreas = wind max 1 if only piece of evidence.. [2]
- (b) Poseidon was the god of the sea. [1]
- (c) i. **Two** of: they had larger numbers [1] and more seaworthy boats [1] a deserter had brought news to them about how demoralized the Persians were because of their recent losses [1] he also told them about the Persian trap so they didn't fall into it [1] some Ionians on the Persian side were fighting unwillingly and without conviction [1] [2]

- ii. **Two** of: heavy storms in the night [1] corpses washed up against their ships [1] got caught in their oars [1] they thought their end had come [1]. [2]
- (d) Thermopylae (or clear enough indications). [1]
- (e) Points out he is using several sources (lowest estimate)/interposes his own view too (or maybe the wind dropped of its own accord)/reveals his own leanings (the comment about the wind is nicely cynical of the power of the Magi)/he likes to digress into anecdotes (Sandocles' earlier brush with Darius)/moralising tone (wasn't going to be lucky a second time). 2 points + evidence. [4]

## Section 2

- 1 Just battles not entertainment value generally.  
A range of reasons: variety of telling (longer accounts, shorter snappier ones)/the amount of detail (Plataea very full, making a clear picture of it all the way/Artemisium short and sweet)/the focus on the 'facing enormous odds' of small Greek numbers against huge swathes of Persians/the moments of heroism (Mardonius' men fighting over his body like the heroes of Homer)/the anecdotes (Artemisia's cunning plan)/the emotional moments (quoting the inscription on the monument to the Spartans)/the gossipy bits (the slanderous tales of Themistocles' later doings)/the gruesome bits (bodies washed up against the Persian oars) etc. Any reasonable argument with evidence.  
See assessment grid for allocation of marks. [16]
- 2 The arguments should cover:  
The ways in which the Greeks proactively made the war go their way: e.g. Miltiades' strategy at Marathon/Themistocles' interpretation of the oracle/Themistocles' deception of Xerxes/Leonidas' bravery (and sound strategy) to hold out as long as possible/the motivation of the Greeks (fighting for freedom)/their good use of Intelligence (Scyllias);  
The ways in which the Persians made mistakes: e.g. underestimating Greek strength of purpose (not listening to the words of those who had good advice like Artabanus etc.)/easily duped (by Themistocles' plan)/jumped to conclusions (Miltiades' battle line-up). Any reasonable argument with evidence.  
See assessment grid for allocation of marks. [16]

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

**Section 1**

- 1 (a) Xenia + explanation. [2]  
 (b) i. Dido's husband [1]  
 ii. **One** of the pairs: because of Dido's vow/that she would never to love again [2] she had set her heart against/any new involvement [2] Venus' plan would never work/if Dido remains adamant [2]. [2]  
 (c) **Two** of: she is afraid for Aeneas' safety while he is vulnerable in Dido's power [1] so it suits her purpose to make sure that Dido loves him and so won't hurt him [1] if Dido is in love with him, Juno won't be able to manipulate circumstances to harm him [1] (*not because she and Juno have agreed to get them in the cave together/married, since that is not till later; not revenge on Juno*). [2]  
 (d) **One** of: he is in a drugged/deep sleep [1] away in one of Venus' holy places/lofty groves in the east [1] **not** sky. [1]  
 (e) He keeps the focus on what is wrong about what is going on (the conversation is false)/when Dido's feelings are mentioned he forcefully talks of it as doomed and ruinous (so that we are under no illusions that this will work out well)/he brings out the pathos of her delight in hugging Cupid, beginning to melt her heart while she remains unaware of the powerful forces at work against her etc. 2 points + evidence. [4]
- 2 (a) i. Hector had appeared to him [1]  
 ii. Hector has told him he must leave the city/it's all over/he has a great destiny to fulfil [1] yet Aeneas is setting off to battle intending to die [1]. [2]  
 (b) i. They swapped armour with/disguised themselves as some Greeks (whom they had killed) [1]  
 ii. **One** of the pairs: some Trojans fired at them/believing them to be Greeks [2] some Greeks realised they were trying to rescue Cassandra/and realised that they were actually Trojans [2]. [2]  
 (c) He murdered Priam/the king on the altar [1] despite the fact that he had sought sanctuary [1] (i.e. it was dreadful sacrilege to murder him there). [2]  
 (d) He puts in a lot of descriptive detail to make the scene very clear in our minds (remotely set back house/fire spreading/houses on fire/noises of war)/creates a good sense of bewilderment from the simile/sense of pathos from the use of the huge natural disasters and the helplessness of the shepherd watching the destruction/there is a sense of panic (*madly I snatched up.../anger and fury swept me along*)/written in 1<sup>st</sup> person. 2 points + evidence. [4]
- 3 (a) **Two** of: she was following behind Aeneas [1] he didn't notice her falling behind [1] he was busy with carrying Anchises on his back [1] and keeping hold of Iulus' hand [1]. [2]  
 (b) **Two** of: the Greeks in his house [1] fire in his house up to the rooftops [1] Phoenix/Ulysses in the temple of Juno [1] guarding the booty [1] temples burning all over the city [1] piles of gold vessels and vestments [1] lines of frightened mothers and children [1]. [2]  
 (c) **One** of: being looked after by Aeneas' friends [1] hidden away in the bend of a valley [1] hiding safely outside the city [1]. [1]  
 (d) Loads of others had arrived to go into exile with him. [1]  
 (e) **Two** of: Aeneas had been told to take the gods out [1] to rescue them from destruction [1] to take them to his new kingdom [1] Anchises was carrying them because Aeneas' hands were not pure [1] but tainted with the blood of the battle [1]. [2]

- (f) The direct speech (he says he calls out 'Creusa' rather than that he calls out her name)/the very physical details of how he feels when he sees the ghost/the contrast with the calm Creusa herself [1] the pathos of her attempts to console him (don't weep for me, at least I shan't be a slave)/his sadness richly portrayed in the vain attempts to clasp her shade. 2 points + evidence. [4]

## Section 2

- 1 Discussion will cover this sort of material: there is a good pace through the book/the start is nice and dramatic with Dido's agonising with Anna/there is a sense of awful inexorability with the little comments (poor Dido/doomed) keeping us aware of the undercurrent of tragedy/there's the colourful pictures we get, like the gathering to go off to the hunt/we focus on Dido and see it very much through her eyes at first (immediacy/good characterisation)/the dramatic build up to the moment in the cave/the way things go so horribly wrong so quickly (Rumour flies out straight away/Iarbas complains/Mercury is off to Aeneas)/the contrasting speeches – Dido's passionate and indignant, Aeneas' measured and logical/the sadness of Dido's end – the pathos of the dying itself (not a quick death etc.)/our sympathies with Anna's sadness deceived over Dido's plan and unable to help her etc. Arguments that the tale is not well delivered should be given credit where argumentation is made with respectable corroborative detail from the text used as evidence. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 Arguments should consider the aspects of his heroic nature and balance these with aspects of his behaviour that might be regarded as less honourable. Candidates are likely to be critical but there should be some attempt to maintain balance for the best marks. Points will include: Aeneas' passivity in the relationship (she calls it marriage, he doesn't disagree/she 'parades' him through the city)/when Mercury reminds him of his duty to his people he worries only about how to tell Dido (there is no mention here of how *he* will feel at losing her)/the decision to get the crews to the shore secretly (disguising the reason)/the fact that the men set about their preparations to go cheerfully suggests he has not been paying attention to their feelings about joining the Carthaginians/he is arguably naïve at best to suppose that all these preparations would miss Dido's attention, so it suggests wimpishness in not wanting to face her/his speech to her is measured and seems to lack passion/his remarks about never actually saying they were married himself seems like a real cop-out. On the other hand his words are fair insofar as he does have a responsibility to his people/he may be blameworthy for having gone so far, but it is heroic to do the right thing in the end/there are subtle reminders by Virgil that he is noble (simile of Aeneas like Apollo)/he has to wrench himself away from her and has to force himself not to rush off to comfort her after their conversation/arguably the seemingly cruel speech that reminds her (that if he had really been lucky he would never have had to leave Troy at all etc.) is in fact a way of trying to be kinder - if she hates him she will find it easier to lose him/the bottom line is that it is his destiny to found a new Troy somewhere else for his people and it is more noble to honour this. Any reasonable argument with evidence. See assessment grid for allocation of marks. [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. The golden fleece [1]
- ii. **One** of: Aeetes/the king set him the challenges [1] assuming Jason would die long before he could take the fleece [1]. [1]
- (b) She fell in love with him and wanted to help him in his tasks [1] but this meant acting treasonably against her father the king [1]. [2]
- (c) **One** of: they started to grow [1] fully formed men emerged [1] with weapons too [1] they set towards Jason ready to throw their spears [1] Jason hurled a rock at them [1] they started to fight each other [1] they all killed each other [1]. [2]
- (d) **One** of the pairs: Criticised: she killed Pelias/and compounded this by getting his daughters to do it [2] she killed their children just to get back at Jason for marrying someone else [2]
- Not criticised: extended Aeson's life for Jason when he asked/even though she had already done such a lot for him [2] she only did the awful murder of the children/after she was driven to it by his unfaithfulness [2]. [2]
- (e) He gives considerable details to ensure that we have a very visual picture of the scene with the bulls (bronze hooved/breathing fire etc.)/he includes a simile (of the limekiln) to enhance our picture of the bulls by adding the sound effects (alliterative s)/his use of the forceful 'vomited clouds of smoke' to suggest more than just the breathing out. 2 points + evidence. [4]
- 2 (a) i. He had three heads [1]
- ii. He lived in the underworld normally (no light) [1]. [1]
- (b) **Two** of: she was his wife [1] he didn't know Theseus was his son [1] she had persuaded him that Theseus was an enemy [1]. [2]
- (c) **Two** of: on his way to Athens he had deliberately taken a dangerous route (Isthmus/ Raeburn says coast road) [1] he had done this to rid other travellers of all the different villains who had robbed and killed along the route [1] he had modelled himself on Hercules (not in the text) and his labours [1] detail of any of the villains (Periphetes, Cercyon, Sinis, Sciron, Procrustes) [1] he had rescued the people of Marathon from the Cretan bull [1] he had dealt with the Cromyon boar [1] Calydonian boar hunt. [2]
- (d) **Two** of: he volunteered to be part of the tribute [1] that Minos demanded from Athens to feed the Minotaur [1] he killed the Minotaur [1]. [2]
- (e) There is a lot of detail over a small part of the tale of Medea's attempt to murder Theseus/he brings in a secondary myth (Hercules taking Cerberus) into the middle of his current tale/he throws in a little (irrelevant but interesting as a passing thought) aside with the detail of the name peasants give the rock/alternates the matter-of-fact delivery of the information in this digression with some moments of graphic description (steel-link chains/dazzling light/frenzy of anger) to animate the lines etc. 2 points + evidence. [4]

- 3 (a) Minos had him imprisoned on the island [1] and had blocked all the other routes (land and sea) [1] **not** just to escape Minos. [2]
- (b) The labyrinth [1] to house the Minotaur [1]. [2]
- (c) **Two** of: flying too close to the sun [1] melted the wax [1] without the binding material the feathers detached and left him without wings [1] ignoring instructions. [2]
- (d) **Two** of: Daedalus had murdered his nephew Perdix [1] out of jealousy [1] Perdix like Daedalus was a skilled inventor [1]. [2]
- (e) Explanation of the means by which Ovid achieves our strong emotional response (anxious for the fate of Icarus/sad for Daedalus etc.): reminders to the audience of what will be (little aware of the threat to himself)/irony of the feathers fluttering in the breeze as Daedalus makes the wings echoing how they will be fluttering off his wings later/meddling with the wax reminding us of how it will be the wax that melts to wreck the wings/how we empathise with the fatherly fear (the physical details too of the trembling hands and wet cheeks/the way he keeps looking back)/how Ovid reminds us of the outcome (kisses him for the very last time/the skills that would prove his downfall)/the pathos from the simile of the fledgling (sense of vulnerability in the youth). 2 points + evidence. [4]

## Section 2

- 1 Raeburn's introduction has a nice outline of the structure and the variety within Book 8 and offers a basis for the answer. Essays should cover a good range of the stories (Scylla and Minos/Daedalus and Icarus/Meleager/Achelous/Philemon and Baucis/ Erysichthon) and should establish the variety of delivery: Scylla's betrayal of her father and possibly therefore justified rejection by Minos/the balance of the tragic father Daedalus with his deliberate murder of his nephew/the epic feel to the exciting boar hunt/Ovid's subversive depiction of the famous heroes in less heroic form (Theseus etc.)/the tragic context of Althaea's agonising over what to do/the lightweight Achelous tale/the amiable bumbling of Baucis and Philemon with its gentle moralising/the dark tale of Erysichthon with the fearsome description of Hunger/the more humorous concluding scenes of his daughter's repeated metamorphoses. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 Details of his coverage of the story to show his skill: he sets the scene very visually (morning star/curtains of day/southerly breeze/tower rising up etc.)/he delivers the characterisation of Scylla effectively through being privy to her thoughts/and by revealing her conflict between love and duty effectively through her inner debate (and details of this)/the dramatic moment when she hands over the crimson lock with such hopes of fulfilment of her dreams only to be dashed by Minos' outrage and rejection of her/her venomous speech on his ingratitude/the final (rather matter-of-fact) outline of the metamorphosis itself. A conclusion should draw the threads together to suggest how these various elements combine to make the reader completely absorbed (or not) in the story. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]

## Topic 19: Pliny Letters

## Section 1

- 1 (a) Calpurnia. [1]  
 (b) Miscarriage/lost baby. **Not** pregnant. [1]  
 (c) Lots of young men there/holiday place – she may get carried away and hinder her recovery. **Not** lots of brothels. [1]  
 (d) **Three** of: really only a girl/she didn't know she was pregnant/so didn't do what she was supposed to/carried on as normal/did what she shouldn't have/almost lost her life/ but still alive/she will give him grandchildren eventually. [3]  
 (e) i. Keeps them close/learns them off by heart [1]  
 ii. Put them to music. [1]  
 (f) Pliny spends some time feeling sorry for himself/it's his fear/he is the one who is anxious/he is the one who is too busy/he is worried she can't be trusted even/in the section not included he torments himself with invented fears/he wants her to write all the time for his benefit/can't he recognise she is ill?/his tone is patronising/she has been the silly girl and he has all the work. Nevertheless he does say he wants to see her getting better/check out her medicines. Reasonable opinions along these lines explained with references from the letter. [4]
- 2 (a) Any **two** of: he wants to put some money aside for a feast for the people of Comum/but not sure how the money can be kept safe/and ensure it's used properly after his death. [2]  
 (b) i and ii; Not to give it to the town/Town Council – they may squander the money and, Don't buy land and give it to the town – the town doesn't look after the things it owns properly. [2]+[2]  
 (c) **Two** of: set up a fund to look after freeborn girls and boys/by selling a plot of land/to the town clerk/who then rented it back to him. [2]  
 (d) Candidates can cover the means by which he set up the fund/also his attitude to the reliability of the town here/they may go on to discuss the attempt to get help from Tacitus in order to get teachers. Nevertheless the extent to which he goes to establish his own views on education/the way he lectures parents and records the details suggest he is out to advertise himself in these matters. Similarly in the above letter he can't wait to show how well he has done after advising Caninius. [4]
- 3 (a) i. Does it make any difference how old they are? [1] Or should you treat children and adults in the same way? [1] [2]  
 ii. Do you let them off if they repent? [1] Or is it 'Once a Christian always a Christian'? [1] [2]  
 iii. If they have committed no other crime, should they be punished for just being called a 'Christian'? [1] Or should they be punished for the crimes that often go along with the name of 'Christian'? [1] [2]  
 (b) A book/list printed with names in it. [1]  
 (c) They are Roman citizens so must be tried in Rome. [1]

**(d) Trajan to Pliny**

*You did the right thing, my Secundus, in 'shaking out' the cases of those who were named to you as Christians. There is no one rule which will cover everything. The matter is so complex. But the Christians must not be hunted out. If they are named and proved Christians, they must be punished. If someone says he is not a Christian and shows it by praying to our Roman gods, then grant him a pardon. He has repented and that will do. Do this even to those who may be suspected of having been Christians in the past. Do not take any notice of lists of names that have no significance. They must not be used as evidence in a court of law. That sort of thing is a very poor example to others. It is not the sort of thing I want to be remembered for as Emperor.*

The reply is rather non committal/don't hunt them out but don't let them get away with anything/Trajan takes a somewhat simplistic view/still leaves Pliny with all kinds of different situations/doesn't help much on who to try except to ignore lists of names/ although he is very clear about how to test them out/the bottom line is that Pliny had better make sure he doesn't do anything to tarnish the emperor's reputation. Look for some balanced discussion along these lines

[4]

**Section 2**

1 There are two letters from which candidates should take their information. The first one to Baebius Macer (Page 9). The following though not exhaustive are a series of references which illustrate Pliny's potentially over zealous admiration for him. Listing the books he wrote with added reasons, *Pomponius loved my uncle as he loved no-one else. My uncle wrote this book out of duty. He wanted people to remember a fine friend. 'A Natural History'. 37 volumes. This has many topics and is scholarly. It is as colourful as nature herself.*

Pliny often asserts other people's admiration and takes it for granted. *You say you are amazed that a man who was so busy would write so many books with so much care. But here is something that will amaze you even more. He did all this and for a long time he still practised as a lawyer as well.*

His high rank and connections are stated boldly. *He had spent much of the middle years of his life in the greatest offices of state and in friendship with the Emperor.* Pliny highlights the excessive hours his uncle worked. *He had a razor-sharp mind which he could apply wonderfully well. He hardly needed any sleep at all. From August 23rd he used to begin to work in the night. He started then, not because he was superstitious but because he wanted to have more time for study. In the winter he would start work halfway through the night.*

Pliny uses mock self deprecation and references to others to highlight his uncle's superiority. *I smile when others say I am keen on writing. If I compare myself to him, I am bone-idle. (Well, perhaps, not that idle!) I work for the state and I work for my friends. These two things stretch me. Think of all those little men who sit their lives out, trying to write. Put them next to my uncle and wouldn't they blush! They are men who sleep and do nothing.*

Can he be this wonderful? As far as Pliny is concerned of course he can but we haven't yet seen his bravery and calm under threat from a terrifying natural phenomenon – which leads us on to the second letter.

The tone of this letter reflects Pliny's assertion near the beginning that his uncle was a writer and a doer therefore doubly worthy of immortality as he says to Tacitus: *If you do both, you are the most blessed among the blessed. My uncle will be one of these, because of his books and yours. So I am very willing to help you. No! I must say more. I demand that you write about my uncle.*

Pliny introduces the episode in dramatic overtones not letting us forget the scholarly element in the rescue attempt: *My uncle, who was a great scholar, just could not keep away..... He had started out only out of curiosity, to see what was going on. But he went on to do something heroic.*

Considering the fact that he failed and ended up dead because of his own pomposity it seems a little over-dressed to introduce the matter in this manner. Note Pliny's over dramatisation: *When the helmsman said he should, he replied, 'Fortune favours the fearless. Sail round to the villa of Pomponianus!'*

Notice how Pliny reads noble motives into what was in fact a basic lack of common sense. *He wanted to get rid of his friend's fear by showing how calm he was. So he ordered the bath to be made ready for him.*

Even when dead Pliny does not allow the image of his uncle to be anything but in keeping with his calm reasoned character. *When they found his body in the light two days later, there was not a mark on it. He still had his clothes on. He looked like a man who was having a rest, not a man who had died.*

It is unlikely that candidates will be convinced about how marvellous Pliny's uncle was nevertheless he was a great scholar and he did try to save people from the eruption – he set the fleet to go across the bay. Look for some kind of balanced discussion.

[16]

See assessment grid for allocation of marks.

- 2 Candidates should in their discussion be able to identify how Pliny covered the areas that Trajan was most concerned about.

Trajan had sent him out there for two reasons. First of all, he was worried about the way the cities of the province had been spending money. Some cities had spent money on things which were forbidden by law. Others had spent public money very badly and corruption was suspected. Private citizens had also somehow got their hands on and spent public monies for their own benefit.

Secondly, Trajan was worried about law and order. He did not want to see the peace of the province disturbed. In particular he wanted to keep a careful eye on local politics to stop any illegal political organisations springing up.

In terms of finance candidates can refer to Pliny's scrupulousness in letter 44, his request for a surveyor: A lot of money can be got back from the building contractors if the surveys are done honestly. Adding: *This is certainly true of the accounts at Prusa. I am looking at these with great care.*

Though Trajan cannot find a surveyor, his reply suggests Pliny is on the right track. *You must 'shake out' the accounts of the city. Everyone knows that they are in a mess.*

His determination to track down wasted money is also evident in letter 52 – a badly built theatre; he states: *All the money has been wasted.*

Letter 48 tackles issues of both finance and law and order. Pliny identifies the problem as Trajan would have wished: *This is my problem. In most cities here, especially Nicomedia and Nicaea, there are criminals who have been condemned to the mines, the amphitheatre and places like this. These criminals are now doing the jobs done by public slaves and they are getting paid for it.*

*I did not think it right to go on having criminals as public employees. But I did not like feeding them at public expense either, if they did not work. But it would also be dangerous not to feed them. So I felt I must not do anything until I had written to you.*

Possible corruption is also identified: *Some of the criminals say that they were set free on the orders of Roman proconsuls and Roman legati. This makes sense. No-one would dare to set criminals free without the orders of someone in authority.*

Yet Trajan's reply shows annoyance at Pliny's inactivity: *there were many things which had to be put right. I see we must remind you of that.* Trajan then goes on to give very clear advice as to what should be done i.e. Make them serve their sentences those too old can do service jobs like cleaning the baths or drains etc.

In requesting a fire brigade in letter 50 Pliny shows his concern for the safety of towns as Trajan would have wanted but he also reawakens Trajan's fear of political clubs despite Pliny claiming that he can keep an eye on 150 men. Trajan's reply is a firm 'no' and a criticism that implies naivety on Pliny's part. *There is one*

*thing you must remember.....people get together for all kinds of reasons.*

All in all candidates would see good intentions on Pliny's part. His letters are all respectful; he is anxious to show the emperor that he is doing what he can, though the replies have an air of frustration at times. Look for an overall discussion of key points. [16]

See assessment grid for allocation of marks.

**Topic 20: Tacitus *Empire and Emperors***

**Section 1**

- 1 (a) i. Murdered Julius Caesar (allow other accurate answers e.g. fought Antony at Philippi) [1]
- ii. He became dictator for life (single ruler/autocrat/some people saw him as virtually a king) **PLUS** some explanation of why this was such a big deal for them – e.g. this meant he was challenging the very essence of the notion of Republic which they held so dear/they thought this challenge to the Republic meant they would lose their own power as senators (if a(i) is different, a(ii) answer must correlate). [1]+[1]
- (b) He was the adopted son of Caesar (allow his military prowess/he stayed in Rome while Antony got embroiled in Egypt). [1]
- (c) **One** of the explanations: without that, there might be attempts to overthrow him/ since it would be much like the hopes of Brutus that the Republic could be restored [2] if something happened to him and there was no obvious successor in place/civil war would be likely and all he had done to restore peace would be lost [2]. [2]
- (d) **Two** of: she may have had a hand in Augustus' deteriorating health [1] she made sure that Tiberius was back in Italy before announcing Augustus' death [1] she may have had a hand in the deaths of Lucius and Gaius (Agrippa's sons) [1] her scheming to put Tiberius in positions of authority (civil/military). [2]
- (e) *Not really*: he is overtly critical of Octavius (won over the army with gifts etc.,)/ suggests approval of the opposition to him (calling it brave and suggesting it was removed by murder)/is critical of the senatorial class (surviving aristocracy accept their servility)/adds to the criticism by suggesting that they couldn't wait to do so (the first to do this got their pay-off)  
*But then again (reluctantly) also suggests a better side*: Octavian isn't all bad (gives them the delights of peace)/new regime was better than what had preceded it (the 'dangerous times' of the Republic)/there had been corruption in the past that was now done away with (the provinces had hated the 'rivalry and greed of officials')/the famous laws of the republic had been useless (continually foiled by intrigue etc.). 2 points + evidence. [4]
- 2 (a) To be emperor. [1]
- (b) i. He was commander of the praetorian guard [1] **PLUS** some explanation of how this gave him power: this was the elite force that protected the emperor/with this military power so centrally placed he had control of the city/he had increased his power from this by bringing all the praetorian cohorts together to maximise their effectiveness [1] [2]
- ii. Gave provincial commands/high office [1] to those senators that supported him [1]. [2]
- (c) i. Poisons him [1]
- ii. He talks about how Tiberius doesn't mourn his death (in public). [1]
- (d) **One** of: the way he saved him in the cave (Spelunca) [1] he persuaded Tiberius to withdraw from Rome so that he would only see/hear what Sejanus wanted him to [1] and there especially Sejanus vetted all visitors (so there were no dissenting voices reaching Tiberius to cause him to reflect on Sejanus' loyalty). [1]

- (e) Not really: he talks of Sejanus' resentment being his motivation/is dismissive of him in calling him a 'small-town lover'/he shows Drusus as arrogantly not being able to stand a rival/and being hasty tempered (chance quarrel with Sejanus)/and violent (lashes out at Sejanus)/critical of Livilla in his choice of phrasing 'lost her virtue'/and in the lengthy moralising about her noble birth and the readiness to disgrace herself and family. They might suggest that he is complimentary about Livilla's beauty at least, though here too he is a little grudging given that he points out she was unattractive as a girl. 2 points + evidence. [4]
- 3 (a) No public prosecution service/individuals brought all prosecutions [1] the prosecutor would get a quarter of the estate of any man convicted by his evidence [1] allow answer indicating the prosecutor is an individual for 1<sup>st</sup> mark. [2]
- (b) i. Germanicus was Tiberius' nephew/adopted son/father of Caligula/grandson of Augustus [1] Agrippina was his wife/granddaughter of Augustus [1] [2]
- ii. **Two** of: Agrippina was openly against Tiberius [1] suspected Tiberius had organised Germanicus' death [1] Tiberius had been suspicious/resentful of Germanicus [1] Germanicus had infuriated Tiberius by minting coins with his head on [1] and may well have been implicated in his death [1] all of which he would want swept under the carpet [1]. [2]
- (c) **Two** of: prosecuted for plotting against Tiberius' life [1] condemned [1] dragged to dungeons [1] head muffled in toga [1] bound hand & foot [1] noose already round his neck [1]. [2]
- (d) Critical of Latiaris and his friends: shows them as deceitful (letting it appear Latiaris and Sabinus were forging a close friendship)/suggests they are cold and calculating (details of the discussion on how to trap Sabinus)/contrasts their technical nobility with their 'sordid...trick'. He implies criticism of Sabinus in pointing out that Latiaris only had a 'slight acquaintance' with him yet he readily reveals his treasonable thoughts to him/also suggesting he is gullible in the way he happily believes the apparent friendship of Latiaris and actively seeks out his company, and 'confiding his sorrows...like a trusted friend'. Shows some sympathy for Sabinus in acknowledging that 'men naturally lose their toughness in misfortune'. 2 points + evidence. [4]

## Section 2

- 1 *Critical of Tiberius*: Tiberius is Augustus' last resort as his choice for heir/shows him as a pawn in Livia's intriguing/shows him manipulating the senate (to look as though they are begging him to be emperor etc.)/suggests that Tiberius won't deal with the mutinies because he doesn't want to endanger himself/stresses Tiberius' worry about Germanicus' popularity/critical of Tiberius' lack of grief over Drusus' death/stresses reliance on the awful Sejanus/stresses his excessive revenge on Sejanus' family after his fall/suggests Tiberius' cruelty in the treason trials/suggests Tiberius' involvement in the death of Germanicus.

*Balance*: even as he says these things, he often allows a different interpretation by giving the facts: handled the transfer of power with reluctance (careful to move carefully, using tribunician power to summon senate)/good sense in handling the mutinies/made sure the concessions Germanicus gave the German troops were (evenly) granted to the Pannonian army – shows fairness and sense/acknowledges that Germanicus was provocative (holiday in Egypt)/acknowledges that Tiberius couldn't readily give in to Agrippina's request to marry (political dangers in it, not just that he was being horrid to her)/good handling of treason trials initially.

Best marks should be awarded for: offering a good survey of the two differing impressions of Tiberius that emerge, resulting in a well reasoned conclusion that acknowledges Tacitus' ultimate (if grudging) praise for him. Tacitus' survey of Tiberius' reign (57-8) should be considered. Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

- 2 Answers should deliver a range of features of Tacitus' account that show the variety of his narrative. Anticipated areas would be: the dramatic moments (Sejanus' end/his children's execution)/the analytical bits (causes of the mutinies/review of Tiberius' sensible government)/the details that bring stories to life (direct speech of Germanicus to the troops/conversations in the treason trials)/the snidy bits everywhere (Livia's involvement in the accession of Tiberius)/the view of the wider empire at work (provincial problems/mutinies on the borders)/juxtaposed with life in Rome/political coverage (Sejanus' manoeuvrings)/the moving tabloid stories (the tragedy of the collapsing theatre)/drawing out the pathos (the execution of Sejanus' children) etc. Any reasonable argument with evidence.

See assessment grid for allocation of marks.

[16]

**General Certificate of Secondary Education**

**Classical Civilisation (1940)**

**June 2007 Assessment Series**

**Component Threshold Marks**

<b>Component</b>	<b>Max Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Paper 11	80			50	42	35	28	21
Paper 12	120			75	64	53	42	31
Paper 13	80			35	28	22	16	10
Paper 14	120			52	42	33	24	15
Paper 21	80	55	48	41	33			
Paper 22	120	82	71	61	49			
Paper 23	80	47	38	29	18			
Paper 24	120	70	56	43	27			
Paper 05	40	32	28	24	19	15	11	7

**Specification Options**

**Foundation Tier**

**Option FA**

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	200				96	81	66	52	38
Percentage in Grade					36.6	24.4	14.6	14.6	4.9
Cumulative Percentage in Grade					36.6	61.0	75.6	90.2	95.1

The total entry for the examination was 41.

**Option FB**

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	200				109	92	75	58	41
Percentage in Grade					26.7	18.2	17.6	13.1	9.1
Cumulative Percentage in Grade					26.7	44.9	62.5	75.6	84.7

The total entry for the examination was 181.

**Option FC**

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	200				106	89	72	55	38
Percentage in Grade					38.9	25.1	16.7	8.8	6.7
Cumulative Percentage in Grade					38.9	64.0	80.8	89.5	96.2

The total entry for the examination was 239.

## Higher Tier

### Option HA

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	200	146	125	104	84	60	48		
Percentage in Grade		13.8	23.4	20.1	15.0	13.2	9.9		
Cumulative Percentage in Grade		13.8	37.1	57.2	72.2	85.3	95.2		

The total entry for the examination was 334.

### Option HB

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	200	149	129	109	90	67	55		
Percentage in Grade		13.5	25.9	26.2	17.9	11.4	2.3		
Cumulative Percentage in Grade		13.5	39.4	65.6	83.5	94.9	97.2		

The total entry for the examination was 851.

### Option HC

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	200	151	132	113	94	70	58		
Percentage in Grade		18.2	27.2	27.3	16.6	8.0	1.5		
Cumulative Percentage in Grade		18.2	45.3	72.6	89.2	97.2	98.7		

The total entry for the examination was 1824

### Overall

	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Percentage in Grade	14.2	22.9	22.7	19.1	11.2	4.5	1.5	1.0
Cumulative Percentage in Grade	14.2	37.1	59.8	78.9	90.1	94.6	96.1	97.1

The total entry for the examination was 3470.

Statistics are correct at the time of publication.



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