

Classical Civilisation

General Certificate of Secondary Education **GCSE 1940**

Mark Schemes for the Components

June 2008

1940MS/R/08

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GCSE Classical Civilisation (1940)

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1940/11/12 Paper 1 Foundation

Topic 1: Greek Religion

Section 1

1

- (a) (i) Athena. [1]
 (ii) Armour/ weapons. [1]
- (b) Made by selected girls and /either taken in procession as a sail and /then hung in the temple/ or more likely carried in procession/ given to the priestess and then clothes the wooden statue of Athena. Any three basic details. [3]
- (c) Candidates may include the games and music/poetry competitions/ the tribal competitions/ chariots and boat races / sacrifices /feasts. Any three details including expansion of these areas. [3]
- (d) Leisure/relaxation/unifying of people of Athens/celebration of the birth of the founder/the communal worship/public face of Athens on view to visitors and the likely effect of this. Any two explained. [4]

[Total: 12]

2

- (a) Consultation or similar. [1]
- (b) Archery/hunting/ the sun/ music/ healing possibly/prophecy. Two details. [2]
- (c) Steep/ windy/ terraces/ good view/ /treasuries to see. Two details. [2]
- (d) Purification/ in the Castalian stream/fee/sacrifice goat/ present question to priest/ priestess sniffs leaves/goes into a trance/sits on tripod. [3]
- (e) 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]

Total [12]

3

- (a) Someone on the bed ill/ tending them. [2]
- (b) Statues /pots/ paintings/ plaster/ tiles. [2]
- (c) (i) + (ii) Any god and goddess with identifiable characteristic/symbol. [2+2]
- (d) Reward any opinion. Two valid reasons explained to a satisfactory though not necessarily lengthy degree. Chance for festivals/explain natural phenomena/easy to understand/better chance of personal link to god. But possibly confusing/not good examples /encourages scepticism. [4]

[Total: 12]

Section 2

- 1** Animal brought to altar/outside temple/cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/hair cut+ burned on altar/axe blow/throat cut/blood splashed on altar/burning of selected parts + pouring of wine/entrails cooked separately/feast.
Candidates might include how they felt about the meticulous procedure/ the need not to offend the god-hence the purity/the contractual nature of the prayer/the unification element of the feast. Look for this kind of approach in the discussion of the various stages included.
See assessment grid for allocation of marks.
- [16]**
- 2** 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 6th day /following night Great Mysteries including initiation / apparently including things done (perhaps re-enacting suffering of Demeter), things said and things shown / rested on 7th day / libations and rites for the dead on the 8th day / 9th day procession back to Athens. **Plus**
Explanation of the appeal of Eleusis, eg: 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]**

Topic 2: Home and Family in Athens**Section 1****1**

- (a) Wine. [1]
- (b) (i) Playing music. [1]
(ii) Dance/ sex/ conversation. [2]
- (c) (i) Wife/daughter/ female will do. [1]
(ii) Slaves. [1]
- (d) Drank wine down/ to dregs/ flicked the wine/ at a target/ usually a bronze disc/ loudest noise proclaimed the winner. Any two details. [2]
- (e) Promotion of the *Oikos*: status/finance/ marriage/politics etc or relaxation from work. Candidates must explain by anchoring their points to Athenian life/the role of men/women. Two reasons explained. [4]

[Total: 12]**2**

- (a) Capture / sold / abandoned / born into slavery. [2]
- (b) (i) Move furniture / serve at parties /cook / manual labour on farms / escort women/wife out / role as tutor (*paidagogos*). [3]
(ii) Weave /water from well / help with children/ cook / clean / serve at parties. [3]
- (c) Candidates are free to revisit some of the duties which are referred to above but they must give some explanation of importance as compared to other duties in line with family life. [4]

[Total: 12]**3**

- (a) Father/ *kyrios*. [1]
- (b) Mother. [1]
- (c) Cook / weave/ clean. Any two. [2]
- (d) Restrained/ obedient to husband / dressed modestly / not outspoken/ not flirty or equivalent / not unaccompanied when outside the house. Any valid suggestion. [1]
- (e) Sacrifices/lock of hair dedicated/ prenuptial baths/feast/hymns / goes from father's house /torches/chariot/gifts carried/horses and cart/going to groom's / welcomed by mother into new household / cake eaten /led to altar/ wedding presents/ consummation. Any three details. [3]

- (f) Comments probably based on rights of each and inferior status of Athenian women generally:
 bear children /clothes/supervise slaves/see to store room /goods brought to house. Owned by husband / not allowed other male companions/ was married with a dowry/ divorce difficult. But, could act as Kyria when husband was away/ could transact business /offered security over single women / and some independence from her own family /and particularly, she gained status by being married and having children. But ultimately she was in her husband's control. Any two points explained. Reward sensible/properly justified opinions in this part. Allow male perspective.

[4]

[Total: 12]

Section 2

- 1 Candidates should refer to key aspects as revealed by the rooms inside a house and materials a house was made from as well as possible items of furniture. Candidates may revisit information covered in the Section 1 questions, but there should be more discussion. They may refer to: the central living area/ rooms led off it/water supply. The Andron- to entertain male guests/women's quarters -for female activities/weaving /seeing to children/kitchens . Key rooms: dining room and spinning room represented activities of a couple/no public rooms because men worked out/time at home involved shade and cool, inward facing kept out heat, light, dust thus healthy/women's quarters as wives did not entertain. Men and women –separate lives almost. The basic nature of materials ie. mud brick/ beaten earth floor / rug perhaps. Furniture: mainly seats /tripods / tables. Thieves burrowed through walls. Any reasonable observations. See assessment grid for allocation of marks.

[16]

- 2 Candidates may include any of the following: Games and toys /role of Paidagogos/role model of father /school equipment / discipline/ number of pupils / paidotribes / palaestra /athletic events/ reading and writing /lyre /singing. Careers in mind: Gymnastics- war/ socialising-exercise/competition-athletics/health. Writing-career in politics/leadership necessity in military/writers respected. Painting-artistic qualities respected in art/architecture etc . Candidates must make comparisons with expectations placed upon boys. Candidates are free to argue that the education was more in keeping with public rather than private role as an adult. Reward any well -supported view. See assessment grid for allocation of marks.

[16]

Topic 3: Greek Athletic and Theatrical Festivals**Section 1****1**

- (a) (i) God of wine. [1]
(ii) Drama / fertility. [1]
- (b) Germination /fertility for future growth or similar /sailing season. [1]
- (c) Statue / through the streets of Athens /on a ship cart/accompanied by Satyrs/taken to temple /phallus was carried / sacrificial animals were paraded. Any three points [3]
- (d) Theatre. [1]
- (e) Plays. [1]
- (f) Reasons may revolve around the 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. Raised the significance of drama/ act of worship communal/a chance to gain something from pure entertainment. Two aspects explained. [4]

[Total: 12]**2**

- (a) Seats hard / cramped / sun beating down. Any two. [2]
- (b) Orchestra. [1]
- (c) (i) Chorus. [1]
(ii) Dance / sing / act / talk to audience / comment on play. [2]
- (d) Two of: Tragedy / Comedy / Satyr. [2]
- (e) Candidates may give details of ekkyklema /peas for rain/coconut shells for horses' hooves /cranes for flying / boulders for thunder – with some comment on their effectiveness. Some may give specific examples from plays with which they are familiar. [4]

[Total: 12]**3**

- (a) Leather straps or similar. [1]
- (b) Nudity / went on until submission / less restriction on possible moves or similar. [2]
- (c) (i) Pankration /wrestling. [1]
(ii) In the first case we have no equivalent but what applies to wrestling is relevant. Few restrictions on moves / no rounds / part of another event / no protection (boots) Reward any reasonable suggestion. [2]
- (d) Greek/ men only / train for ten months /swear an oath. Any two. [2]

- (e) Most likely: Temple of Zeus / Hera / Shrine of Pelops / any competition areas /treasuries /Zanes. Candidates are free to choose any construction but must explain why it made the site impressive to a visitor.

[4]

[Total: 12]

Section 2.

- 1 The games were in honour of Zeus so we have the sacred truce /sacrifices / oaths / significance of the wreaths etc but also there were other elements ie: celebration of Greeks as opposed to barbarians/status of athletes in communities/ and the pure fun of seeing the athletes and events / Greek ideal of athletics in keeping with ethos of education for war-/ added to which it was holiday time / no wars / similar discussion covering religious and sporting significance.
See assessment grid for allocation of marks.

[16]

[16]

Topic 4: Greek Art and Architecture**Section 1**

- 1 Nike and reconstructed Acropolis**
- (a)** Athena Nike. [1]
- (b)** **(i)** Two of: flattened end fluting / volute capitals / bases. [2]
(ii) One of: continuous frieze as opposed to metopes / no pedimental sculpture unlike Doric / (horizontal bands on the architrave). [1]
- (c)** **(i)** The Parthenon. [1]
(ii) One of: mixed order / two friezes / internal columns on two levels / 8 x 17 columns / bigger than most. [1]
- (d)** Two of: anything appropriate – some are much more elaborate, (mosques with minarets) / some are much plainer (1970s churches) / worship takes place inside now / there are still altars but these are inside / not for physical sacrifices (any relevant detail). [2]
- (e)** The gleaming marble / the grand size of it all / the variety of the different sizes of each of the temples / the attractiveness of the ‘miniature’ Nike. [4]
- [Total: 12]**
- 2 Continuous frieze segment / metope centaur and lapith**
- (a)** Parthenon. [1]
- (b)** **(i)** Behind the metope frieze / above the inner edge of the colonnade – any appropriate identification including a recognisable picture. [1]
(ii) They are gods. [1]
(iii) Any scene (e.g. horsemen/ youths carrying water etc.) [1]
- (c)** **(i)** below the pediment and all around the building (again, any appropriate identification). [1]
(ii) Lapiths fighting centaurs / the wedding of Perithoos. [1]
(iii) One of the pairs: dark background + would make the figures stand out more effectively [2] use of colour on the figures + would give greater realism to the figures [2] Anything reasonable with explanation. [2]
- (d)** There is a good sense of the dramatic fight (they strain away from each other) / The way the Lapith’s cloak billows out adds to the sense of movement / and it frames the picture nicely too / the fact that there is fully rounded carving of parts of the picture, like the Lapith’s left leg and shoulder make it more realistic etc. [4]
- [Total: 12]**

- 3** Apollo Sauroktonos
- (a) (i) Apollo. [1]
 (ii) two of: languid pose / smallish head / engagement of the face with the action / humanising trend etc. [1]
- (b) (i) Aphrodite. [1]
 (ii) he was completely innovative - no nude women before this [2] / he uses the different textures of skin/urn/cloth – to enhance the nature of all of them [2] / he adds a touch of humour – in the way she hints at modesty with her hands moving to cover her while remaining beautifully revealed [2] the sculpture is more than just the lovely figure – it suggests the story of her being interrupted while washing. [2]
- (c) (i) Dionysos. [1]
 (ii) Anything reasonable on the lines of the statue's strengths and weaknesses e.g. engagement of Hermes with the baby is appealing / the hint of a smile that plays on Hermes' lips gives a nicely human feel / there is a great elegance about Hermes / less successful is Dionysos as he is a very unconvincing baby / the material hangs rather heavily and dominates that side / the way the grapes (supposedly) in Hermes' hand would have added something interesting. [2]
- (d) Anything reasonable – Apollo: elegance of the languid pose / delicacy of the figure with its slightly small head / engagement of his attention on the playful game etc. [4]
 Aphrodite – anything they didn't say in (b.ii). [4]

[Total: 12]

Section 2

- 1** They will need to cover: the nature of the Erechtheion – different levels for the groundplan (very edge of the hill) / different sacred areas to be encompassed (tomb of Cecrops / Athene's olive tree / somewhere to store the peplos maybe, etc) / desire to be as different as possible from the Parthenon (Ionic elaborateness as opposed to classic simplicity) / difficulties inherent in bringing stone from the quarries / mounting the ceilings and decoration etc.
 Any reasonable argument with evidence.
 See assessment grid for allocation of marks. [16]
- 2** Might prefer bronze because marble statues limited by the tensile strength / the design of the kouroi and korai had reached a Plateau / wasteful of material if mistake made / bronze is liberating because of the strength but also because of the technique (a resume/some discussion of the lost wax technique) / exciting new possibilities offered like diskobolos / advance of the striding figures / finer detail possible in bronze / intrinsic colour effective for male statues (tan).
 Any reasonable argument with evidence.
 See assessment grid for allocation of marks. [16]

Topic 5: Sparta and the Spartan System

Section 1

1

- (a) Red cloak / emblem on shield / plumed helmet / bare feet / combed hair. Any three. [3]
- (b) King. [1]
- (c) Main details are as follows: 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 Hydarnes, 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. [4]
- (d) No chores/camaraderie/ freedom to train/honoured/ warrior reputation /great uniform but harsh/chance of dying/ away from women/ though freedom in sexual partners. Any two valid points expanded/explained. [4]

[Total: 12]

2

- (a) All were 'equal' /State was their master /no real wealth to demonstrate / only women and slaves lived there (children under seven). Any reasonable point. [1]
- (b) Craftsmen. [1]
- (c) (i) Slaves / agriculture. [1]
(ii) Deliberately made to get drunk and look foolish/ some publicly beaten to ensure submission of rest/ krypteia (secret police) to keep them in fear and subjection/ regarded as enemies of the State/declared war on them /hunted them. [3]
(iii) Fear of revolt / There had already been one/ They outnumbered Spartans ten to one. [2]
- (d) Candidates are free to choose any aspect of Spartan society. Discussion should revolve around the following:
The Equals - (homoioi) Spartan soldiers everything for Sparta+ comrades.
Son of Spartan mother and father/ brought up with discipline/member of dining or mess club (syssition).
The Perioikoi - each town governed itself but no independence about war or foreign policy. Their function – to provide craftsmen, tradesmen and manufacturers/made clothing, shoes, furniture + sold to Spartans/ a few were farmers. Contracts reasonable / no evidence of suppression.

The Helots- kept them in fear and subjection. Regarded as enemies of the State/ far out-numbered Spartans but allowed to live on their own/ owned by State as a whole not individuals/ duties as farmers, military batman or servant. Essential to provide everyday necessities to the Equals/ Spartan way of life impossible without them yet treated with contempt.

Reasonable explanations of why any of the above was good. Education may come in as an issue but not details about the different stages. Some material may be repeated from previous discussion but as part of an overall point being made. Two points with explanation.

[4]

[Total: 12]

3

- (a) Very young children were brought up by nurses/ not by their mothers. The nurses did not spoil the children/ brought up to eat whatever simple food was put before them /and to become used to being left alone or left in the dark / nobody took any notice of them or tried to comfort them when they did cry or sulk. Two points. [2]
- (b) In their barracks the boys were split into companies, and the companies were divided into platoons. The city appointed a *paidonomos* or warden who had absolute authority over the boys and who had the right to punish them if they misbehaved. To help him in this task he was accompanied by a group of young men over the age of eighteen (*eirenes*) who carried whips with them. Also prefects of the same age gave orders. Mock fights / athletics / team games/ made to walk in silence with heads bowed. Any three details. [3]
- (c) We can assume that the boys continued their training in the art of war, probably coupled with music poetry and dance. Also the boy was now an *eiren* and could himself become a prefect of one of the platoons. But at the age of nineteen he was technically an adult and could be called upon to fight. They played a primitive kind of rugby and in this fight any kind of wrestling technique was allowed. Once a year there was a staged fight involving all the young men. It took place on a flat piece of ground surrounded by water and the fighting was brutal: they kicked, bit and gouged each other, as each side tried to drive the other into the water. Each year the magistrates picked out three of the most promising young men and ordered each of them to pick a hundred more. The three chose those of their friends whom they most admired, and they had to state publicly why they admired them. This business of selection naturally caused resentment on the part of those who were not chosen by any of the three. Any three details. [3]
- (d) Reward any opinions as long as they are properly presented with evidence, e.g. secured loyalty to state/produced tough men etc. but lacked refinements to live in the wider world etc. Two points explained. [4]

[Total: 12]

Section 2

- 1 Discussion should revolve around the following:
Intensive physical training = healthy mothers producing strong children/ trained to be the wives and mothers of soldiers/ forbidden to wear bodily adornment (cosmetics, jewellery etc)/ no weaving and spinning wool/ wrestling, running, throwing javelin/ walk naked. However, they replaced men when there was war / sometimes shared in war effort/ trained children to be independent in order to be trained for the state/ maintained ethos when sons were older (come back on shield story). Added to this they were land owners, in a sense responsible for overseeing the slave labour and maintaining the home as the men were in barracks. They also danced and sang ridiculing songs to those men who had failed in their duty to Sparta. Any explained.
See assessment grid for allocation of marks.
- [16]**
- 2 Discussion should be based around the interplay of the various sections.
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.
Look for answers focused on the quote.
See assessment grid for allocation of marks.
- [16]**

Topic 6: Roman Religion

Section 1

1

- (a) Joining of hands / contract / covered heads. [1]
- (b) Toys. [1]
- (c) Pig. [1]
- (d) Carried in procession / by a boy / symbolised the marriage / lit from bride's hearth. [2]
- (e) Juno. [1]
- (f) Three boys with both parents living escorted the bride while the other guests shouted "Talassio", "hymen hymenaeae", and other obscenities and jokes. One of these boys would carry a special wooden torch lit from the bride's hearth. Walnuts were thrown, symbolizing the hoped-for fertility of the bride. The bride or her attendant would carry a spindle and distaff, again symbolizing her role as weaving wife. The groom took part in singing the Fescenine verses and lighting the torches. Since the groom had to be at his house before the bride arrived in order to greet her there, the procession itself split. When the procession arrived at the groom's house, the torches were traditionally thrown away. Any two details. [2]
- (g) There is a mass of detail which can be included. This account is for the benefit of examiners. The wife's gown consisted of a white flannel or muslin tunic that had been made on an old-fashioned upright loom, and a girdle. There was a knot at the waist of her dress to avert ill fortune. The first part of the ceremony took place at the house of the bride's paterfamilias. The bride's parents would watch for omens and then they would hand over the bride to the groom. There would be some verbal exchange to the effect of: "Where you are Gaius, I am Gaia." The ceremony could take place even if the groom was not able to be present. In that event, he would send a letter with his part of the verbal exchange. The *pronuba*, matron of honour, would then join the couple's hands. The new couple would offer up a sacrifice, usually a pig. The marriage contract, which had been drawn up beforehand, would be presented by the *auspex*, who was both priest and best man, and then the contract would be signed by the required number of witnesses. The *cena*, wedding breakfast, paid for by the groom, was eaten; gifts were given; and preparations for the procession were made. When the procession arrived at the groom's house the bride rubbed the doorway with fat and oil and wreathed it with wool, reinforcing her role as domestic wife. She then crossed the threshold very carefully or was even carried over in some instances since it was unlucky to step on it or trip on her way into her new house. The bride touched water and fire elements that were essential to life through cooking and washing. There was a lavishly decorated mini-marriage bed in the hallway for the couple's spirits: the husband's genius and the wife's Juno. *Epithalamia*, fertility songs, were sung at this point to encourage the couple to consummate the marriage. Having led the bride into the bedroom, the *pronuba* prayed with her for a blessing on the marriage, helped her undress and remove her jewellery and then put her into the bed. Only then would the groom enter, either alone or escorted by others. The *pronuba* would offer a sacrifice and then

leave.

Any two areas with the required explanation.

[4]

[Total: 12]

2

(a) Bull /cow.

[1]

(b) Cut throat / stun it / offering to gods of underworld.

[1]

(c) Selection of the animal / at market /decorating it/the journey to the temple-its willingness to go/ at the altar sprinkling of *mola salsa*/ between the horns /drawing the knife down its back / prayer. Three details.

[3]

(d) Different parts of the insides / liver in particular /represented different gods /so the success of the sacrifice could be judged by how healthy the organs were.

[2]

(e) Outside /in front of a temple.

[1]

(f) Any reasonable opinion based on podium design / altar outside / pillars / the fact that few could enter / it was the home of the god. Any two opinions explained.

[4]

[Total: 12]

3

(a) Music / shaken.

[1]

(b) (i) Egypt.

[1]

(ii) Sistrum(rattle) / jars for Nile water / knots on dresses / women's headgear / snake bracelet.

[1]

(c) Images of the goddess carried /people turning away and looking through mirrors /shaven headed priests /white robed followers /music played /flowers thrown/ hymns sung. Any two details.

[2]

(d) Spread them all over the earth.

[1]

(e) Collected them up / put him back together / became the wife of / the new-born Serapis.

[2]

(f) Involvement of individuals/eternal life/classless/fun ceremonies/exclusive. Any two expanded/ explained.

[4]

[Total: 12]

Section 2

1 Candidates may refer to the main state gods and goddesses; Jupiter, Neptune, Mercury, Mars, Pluto (Hades), Apollo, Juno, Venus, Minerva, Diana, Vesta and Ceres, their responsibilities and the way that they dominated life; the presence of statues and other depictions of gods / their mythological traditions /the concepts of prayer, offerings, festivals and sacrifice/fear of their "moods" and the conviction that they were everywhere. Reward reasonable discussion based around these aspects. See assessment grid for allocation of marks.

[16]

- 2 Candidates will probably give details of their meetings / the communal spirit and the promise of life after death / the fact that anyone could be a Christian but also look at the Roman view ie: Romans saw Christians in a different light. They undermined society by failing to respect Roman gods/spoke of a “New Kingdom” - seen as threatening revolution /“body and blood of Christ” taken literally /meeting in private seen as conspiring/ communal love seen as immoral/ “sister and brother” taken literally – incest/denied divinity of emperors- open revolution / new kingdom idea was seeking the overthrow of Rome. Punishments were horrendous (lit as torches + arena) and often for the benefit of an audience not as punishments for a crime. Look for varied discussion. See assessment grid for allocation of marks.

[16]

Topic 7: Roman Home Life

Section 1

1

- (a) Tending to their mistress or similar. [1]
- (b) (i) + (ii) Weaving/ cooking /cleaning / helping with children / serving dinner / possibly entertaining/ general menial tasks. Any three + some comment on the importance to the family. [3+3]
- (c) Born into slavery / captured / abandoned. [1]
- (d) Educated: tutor/book keeping/family finance/accountant/secretary.
Uneducated: manual labour /cleaning/cooking/attend master /heavy lifting etc.
Any two areas of work with explanation of their contribution to the household [4]

[Total: 12]

2

- (a) (i) Family shrine /*lararium*. [1]
(ii) Atrium /main hall. [1]
- (b) Lares- ancestors. Penates- spirits of the store cupboard. [2]
- (c) (i) Hearth / fire. [1]
(ii) heat / cooking. [1]
- (d) Leave offerings of wine / incense/ flowers /scraps of food (burnt in fire).
Candidates may refer to festivals and funeral procedure. [2]
- (e) Supervision of family members (husband-finding)/supervision/purchase of slave work force / responsibilities for finances of estate / general business decisions to benefit status and wealth of family and household.
In public; role in establishing family links/ marriage ties/patronage. Any two explained [4]

[Total: 12]

3

- (a) Atrium /main hall. [1]
- (b) Central living area/ so main family gathered / let light and air into the house / possible water supply / contained family shrine / first main area entered so could establish status of family / access to the main areas of the house. [1]
- (c) Kitchen / bedrooms /dining rooms / Tablinum or equivalent. Any two. [2]
- (d) (i) Water. [1]
(ii) Through the hole in the roof. [1]
- (e) (i) Wall paintings. [1]
(ii) Mosaics/tiles. [1]
- (f) Candidates might consider: Cramped conditions- illness / poor sanitation /overcrowded /dangers of collapse /proximity if fire broke out. Likely to be one room or sectioned by curtain/ sparse furniture / accessed by stairs / a few windows /no sanitation or water / cooking area. These can be contrasted with

the facilities of a *domus* and their inward facing nature/ high windows keeping out noise and smells and the high walls for security, even the possibility of a doorman. Any **two** expanded and explained.

[4]

[Total: 12]

Section 2

- 1 Candidates may refer to aspects of the marriage ceremony: Betrothal ceremony / surrender childhood toys and clothes / to household gods. Special clothes: dress with no hem /woollen belt at the waist/ hair platted into six /parted using bent iron spearhead: all very traditional perhaps ominous.

Discussion should also revolve around the basic rights of each: Wife did not choose husband/was his property / could not consort with whom she chose/was answerable to husband for behaviour and morals/ age difference may be discussed /no access to finances /but she gained respectability /some authority in her new home (slaves for example). Man got status and credibility / dowry /chance of heirs /power of life +death / could divorce. Likely that some will recognise it was not all bad for women. Reward valid opinion either way if proven by relevant fact.

See assessment grid for allocation of marks.

[16]

- 2 Candidates may refer to how they were supervised / punishments /cramped conditions and to what the *litterarius* taught- ie basic maths /letters/ reading.

Candidates might refer to what the *grammaticus* taught and how he taught ie: 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 might 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.

And then refer to possible careers in later life which involved these skills. ie: Law courts/senatorial duties, debates/passing legislation/politics/military etc.

See assessment grid for allocation of marks.

[16]

Topic 8: Roman Sport and Leisure

Section 1

1

- (a) A - carceres / starting gates. B – track. C – seating. [3]
- (b) Separated track/ chariots went round ends/ needed inside position /crashes occurred. Three details. [3]
- (c) (i) Seven. [1]
(ii) Eggs/ ova / dolphins. [1]
- (d) Team sport wear colours/gambling/ release of tension/idolised heroes/children had played chariots/spectacular occasion /speed /impressive animals/ skill of riders+ holiday. Any two with the appeal explained. [4]

[Total: 12]

2

- (a) Colosseum / amphitheatre. [1]
- (b) Defeated or similar. [1]
- (c) Kill him. [1]
- (d) Captured in war /criminal /sold as slave /some volunteered. Any one. [1]
- (e) Raised his finger. [1]
- (f) Thumb. [1]
- (g) (i) Playing music. [1]
(ii) Make moment dramatic /draw attention of the crowd /honour the defeated gladiator / drown out noise of the killing. One suggestion. [1]
- (h) Execution of criminals / introduction of animals / to fight *bestiarii* / or to fight each other / or harmless ones to be hunted / sea fights. Any two with details of their appeal to a Roman audience. [4]

[Total: 12]

3

- (a) (i) (Mosaic) floor. [1]
(ii) Pillars. [1]
- (b) Heat could circulate under the floor and / thus warm it /and could travel to other rooms. Two details. [2]
- (c) Details of routine based on: Palaestra, wrestling/ trigon/ fencing/ boxing/ weights/ other ball games. Apodyterium / tepidarium / caldarium / frigidarium / oiling / strigiling / towelling/ massage / arm pit plucking / manicure etc. Any four details. [4]
- (d) Candidates may refer to the need to socialise / relaxation / cleanliness / fitness/ health / business.
These must be explained in respect of the habits/ lifestyle / climate of the Romans i.e.: Romans worked in the morning / had no offices / sanitation and protection from disease via hygiene / not all homes had facilities / the need to [4]

establish links which then might be furthered at the evening *cena* for which the baths allowed some preparation/ exercise also key to men of military standing or perhaps retired soldiers. Any two points with basic explanation.

[Total: 12]

Section 2

- 1 Candidates may refer to the building as well as the plot and characters: Audiences often were loud and uncouth calling out to the actors. There were issues of audibility/seats close for atmosphere but uncomfortable / large audiences /tiered seating. Aspects of the play which might provoke comment are the padded costumes /the phallus / slaves /masters / women characters / pimps. Also the 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. Added to which there was some element of the ridiculing of the standard order of society / stereotyping of families. Reward sensible discussion of key aspects of any of the above in terms of the nature of their appeal to any strata of Roman society. See assessment grid for allocation of marks.

[16]

- 2 Candidates may include discussion of the weaponry and techniques of hunting: Weapons included; slings/ javelins/ knives/particularly hunting spears for face to face combat/nets; wide and thin meshed/horses and dogs and slave followers to drive animals into the open. Animals were tracked down and then driven into the open/ in the desired direction for the benefit of the "hunter"/ use of dogs important here/feathers used to drive innocuous animals towards hunters. There was also trapping of animals for shows and this is acceptable in this discussion as this was purely for profit. Candidates may concentrate on the hunts in the arena but there should be some reference to the above too. Look for sensible observations on how cruel candidates think this all is. See assessment grid for allocation of marks.

[16]

Topic 9: Pompeii**Section 1****1**

- (a) Forum. [1]
- (b) **A** -Temple of Apollo. **B** – Temple of Jupiter. [1+1]
- (c) **(i) + (ii)** Candidates will most likely refer to the following:
Commercial buildings; Macellum, Eumachia, Weights and Measures, Granaries.
Political Buildings; Offices, Aediles/Duovirs, Basilica, Comitium.
Other religious buildings; Temples of Emperor /Lares. Any basic comment as to
their importance for the second mark. [2+2]
- (d) Herculaneum, Vesuvius, Stabian, and the sea or marine gate. [1]
- (e) Reward any two opinions as long as candidates refer to the kinds of things they
could see or do there. Namely: Traders stalls / public speakers /election posters
or advertisements / statues of leading citizens /general socialising. [4]

[Total: 12]**2**

- (a) Various stages / of an initiation ceremony / into the mystery cult / of Dionysus /
and the followers of Dionysus / involved in the ceremony. Four points which may
be details of the frieze. The frieze contains the following scenes: The young
woman initiate / young Dionysus reads the ritual to her / woman initiator with
“volumen” in her left hand / young woman with offering approaching priestess /
attendant of priestess / priestess in charge of ceremony / Silenus playing the
lyre/ Pan with pan-pipes / a female satyr suckling a fawn / young woman initiate
turns from flagellation scene / young satyr drinking from Silenus’ bowl / young
satyr with mask / Dionysus with Ariadne / Initiate (standing) with the phallus, a
symbol of fertility / which is revealed /goddess with black wings raising the
“flagellum” / Flagellation complete and new initiate dances / attendant with
thyrsus / Cupid holding mirror. [4]
- (b) She was the initiate. [1]
- (c) **(i)** Grapes. [1]
(ii) Wine. [1]
(iii) Farm rooms and equipment including wine amphorae and the ram’s head
wine press. [1]
- (d) Candidates may look at its design or just mention things that are similar to or
different from a house which was part of an insula. The major areas of activity
split by corridors/ internal garden/ industry located within walls/ outward facing
with balcony. But still maintains basic atrium design with rooms leading off a
central courtyard. It is really an extended domus with economic rooms i.e. farm
rooms and bakery, plus terraces to overlook fertile countryside. Any two opinions
involving some comparison. [4]

[Total: 12]

3

- (a) (i) Vesuvius. [1]
 (ii) 79(AD). [1]
- (b) Pumice/lapilli /hardened lumps of magma fall / ash cloud / people hit by large rocks/buildings collapsed on them/ choked by gasses/ pyroclastic surge. Two ways. [2]
- (c) Ash covers body/body decays leaving mould / mounds in hardened rock discovered / archaeologists drill hole in surface/ pour in plaster which dries/chip away hardened ash. Four details. [4]
- (d) Finds not recorded/ items removed for personal collections/ destruction of site due to old techniques /debris moved around the place causing damage. Later excavations, especially Fiorelli, produced labelled plan / numbering doorways /and insulae / recording where finds were made / protecting some in Naples museum / replacing some with replicas. Any two points with an explanation of benefits. [4]

[Total: 12]**Section 2**

- 1 Gates at key points leading to areas of trade activities/roads intersect/ main roads going to gates/ key roads lead to Forum /wall restricts entry to residential areas/ grid plan allows maximum accommodation because of insulae / centralised key areas for entertainment and commerce / ease of finding way around / water supply linked in to layout with water towers/fountains etc at corners and intersections. Discussion of the benefit to the Pompeians should be based on such aspects. See assessment grid for allocation of marks. [16]
- 2 Candidates will be able to show off their knowledge of the particular houses **but** high marks should only be awarded if the candidates discuss the differences and why they choose their particular house Vettii. [1]
 No *Tablinum* / double Atrium design/ women's quarters /stables / rooms off the garden/irregular shape.
 Decoration:of house ie: Priapus/ mythical couples/ window -like side panels /deep red and black or bright yellow rooms / the formal garden arrangement and herms/fountains etc. Cupid frieze showing them harvesting grapes / racing chariots / throwing stones/ making perfume/bronze working / making jewellery.
 Dancing Faun
 Occupies entire block (insula) / double atrium / two entrances/ entrance at back/double peristyle.
 Details of decoration: e.g. Alexander mosaic / cat and partridge/doves and jewel / woman on panther. Located in summer rest rooms /dining rooms + statues.
 Entertainers-seasonal relaxation rooms/ visitors, guests-alternative set of rooms/relaxation/ hygiene-own set of baths rest rooms/gardens. Reasonable suggestions based on evidence of the houses.
 See assessment grid for allocation of marks. [16]

Topic 10: Roman Britain**Section 1****1**

- (a) (i) Fort. [1]
 (ii) North / Northumberland /border with Scotland. [1]
- (b) (i) Soldiers. [1]
 (ii) Barracks. [1]
 (iii) Monitoring of main gates / monitoring of key population areas /strategic positioning for offensive/ also construction work. [2]
- (c) Milecastles: fortified gateways at intervals/ accommodation for soldiers / access to top of wall. [2]
 Turrets: every third mile / look out posts.
- (d) Feeling of security from warring factions/tribes /good market for goods / chance to integrate with Rome plus benefits / new goods/ provisions coming into this part of the country / more entertainment /potential for employment / perhaps fearful of Rome's dominance though / less freedom. Any two opinions explained. [4]

[Total: 12]**2**

- (a) Spring/natural water supply/religious site. [1]
- (b) Three details of hypocaust, although there was a natural hot spring as a source too. [3]
- (c) Social meeting place-nothing like that in pre Roman British towns/health hygiene-little focus on plumbing or facilities in homes and towns/opportunity for worship – religion part of the Romanisation /integration of community into the empire – peaceful means of Romans and Britons getting on together / centre of trade – busy-crafts developed there. [2]
- (d) Integration of gods- Sul-Minerva (altar + head of Minerva). Luna pediment-shows a Gorgon's head-/mythology of Rome part of British learning. Main temple shows how religion was integrated into a site designed for enjoyment. Temple courtyard has names of gods and goddesses of Rome- Evidence of Christianity also found there. Romanisation via attraction of baths. Basically the whole baths complex shows how the Romans familiarised the British with Roman gods and associated them with British gods at the same time. [2]
- (e) A number of trades have been evidenced at Bath. Much has to do with the mining of local material such as lead and Bath stone was good for statuary. Blacksmiths – forge within the complex/jewellery- evidence of sale to local markets /spinning (weaving)/pewter large amount of engraved items at Bath and, in fact, all over the empire/ shoes- cobblers and tanners worked on the premises as leather was a local commodity. Again those who have studied this topic closely and have the pack available from the baths should have plenty of detail. [4]

[Total: 12]

3

- (a) The governor of Britain at the time of Boudica's rebellion / thus commanding the Roman forces. [1]
- (b) According to Tacitus: Prasutagus, the late king of the Iceni, in the course of a long reign had amassed considerable wealth. By his will he left the whole to his two daughters and the emperor in equal shares, believing he could provide tranquillity for his kingdom and his family. But -His dominions were ravaged by the centurions; the slaves pillaged his house, and his effects were seized as lawful plunder, Boudica was flogged and her daughters raped and the most illustrious of the Iceni were, by force, deprived of the positions which had been transmitted to them by their ancestors. The whole country was considered as a legacy bequeathed to the plunderers. The relations of the deceased king were reduced to slavery. Two points based on this account [2]
- (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 Cerealis 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. Any four details. [4]
- (d) Boudica poisoned herself / committed suicide /possibly died in final battle. [1]
- (e) Candidates may refer to the fact that they stood up against the Romans and in fact did change the future somewhat. They may revisit successes or consider what the rebellion achieved. 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. More detailed analysis points to the fact that even after the defeat the immediate effects were negative. Paulinus kept his army in the field; forces were transferred from Germany to make up the losses to Legio IX. Hostile tribes, as well as those who had been neutral, suffered punitive reprisals. There also was famine, as the Britons had neglected to sow their crops for the season, assuming that they would capture the Roman stores. The new procurator of the province was Julius Classicianus. He encouraged the Britons to hold out, in hope that Paulinus might be replaced by a governor not so determined to exact vengeance. His report to Rome prompted an inquiry and, eventually, an excuse was found to have Paulinus recalled. The new governor's leniency quietened the rebellious Britons. Apart from military successes the longer term effects were more positive: Any two opinions explained. [4]

[Total: 12]

Section 2

- 1 Discussion of benefits may include details of types of town and how they were administered. Candidates may refer to the following:
Security of markets and trade / local produce widely circulated but also the possibility of imported goods/ability for swifter and more secure transport of produce/water supply /sanitation/medicine/integration of Roman religion thus feeling part of Empire /role of the Baths /shows etc.
Candidates may argue that there was a loss of freedom as all aspects of life seem to be controlled by the Roman administration, some details as follows.
Governors representing emperor / commanding army / security of province / military recruitment / diplomatic relations / oversee government of individual cities / dealing with town magistrates / acting as ultimate judicial authority / legal cases involving Roman citizens / travelled province hearing cases in person. Aided by clients, friends and staff.
Procurator controlled finances: collection of revenue and dues /taxes /expenditure / army salaries / supervised mines / acted as bailiffs.
This topic is wide ranging.
See assessment grid for mark allocations.
- [16]**
- 2 In Chester: Obvious integration with local community/hierarchy /partnerships / foreign legionaries stationed/luxuries such as baths / amphitheatre largely for training purposes so fairly secure /trading centre with proper administration/ it was a Roman harbour and an important base for the conquest of Wales. Evidence suggests the legions were experienced in naval operations. Tombstones suggest marriage with locals. There are interesting developments in terms of religion. This is a very varied question allow all valid material linked to the question. Candidates who know this area well should be rewarded for references to specific pieces of evidence, much of which will be part of their Chester museum pack.
There are over 120 inscribed stones recorded in the *R.I.B.* for Chester, including 18 altar stones to assorted gods, 5 building inscriptions, 2 cohort and 6 centurial stones.
However, by far the most evidence has come in the form of tombstones, 94 of which have been recorded in total. Candidates may refer to any of these.
See assessment grid for mark allocations.
- [16]**

1940/13/14 Paper 2 Foundation

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

Section 1

1 Page 125 (111)

- (a) (i) Troy [1] [1]
 (ii) **One** of: The Greeks had destroyed it [1] he was on his way home from the war [1] the Greeks were victorious [1] the Trojan war was over [1]. [1]
- (b) **Three** of: The inland Cicones set upon Odysseus and his men [1] there was a pitched battle [1] it lasted all day [1] by the evening the Cicones gained the upper hand [1] 6 men from each ship were killed [1] exchange of volleys of spears [1] Odysseus held out most of the day [1] Cicones outnumbered them [1]. [3]
- (c) (i) They forgot all about their homes/ about returning/ they wanted to stay there. [1]
 (ii) **Two** of: he dragged them back to their ships [1] he tied them up [1] dragged them under the benches [1]. [2]
- (d) Shows concern for his men (he made sure everyone got a fair share of the spoils) / wise judge of circumstances (said they should leave with all speed) / ineffective (the men refused) / still the warrior king as at Troy (he swoops in and sacks the place without any cause / kills all the men / takes the women as plunder) 2 points + evidence. [4]

[Total: 12]

2 Page 317-8 (278-9)

- (a) (i) **One** of: it was a gift [1] from Iphitus (a very good friend of his) [1]. [1]
 (ii) Nobody can string the bow or only Odysseus can. [1]
 (iii) **One** of: He can't quite do it [1] his father signals to him to stop [1] in case he does do it [1]. [1]
- (b) (i) **One** of: swineherd [1] cowherd [1] Telemachus [1] Athene [1] Eumaeus [1] Philoetius [1]. [1]
 (ii) *Herdsmen*: took up arms beside him right from the start / Philoetius kills Ctesippus and Peisander (names not nec.) / Eumaeus killed Elatus and Polybus/ stopped Melanthius getting the weapons/ guarded the side door. *Athene*: raised her aegis to protect him / scattered the suitors / disguised herself as Mentor / spurred on Odysseus / made the volley of spears miss. *Telemachus*: got extra weapons for them / killed a number of the suitors / speared a suitor trying to get Odysseus / stabbed a suitor in the back. [2]
- (c) (i) They had been unfaithful with the suitors/ disloyal to Odysseus/ rude to Penelope. [1]
 (ii) Eurycleia (old nurse) told him which ones. [1]
- (d) She is strong (she is forthright in her words 'you have *exploited* this house' / the sarcasm of 'proud suitors' and 'gallant lords') / she's sad about the possibility of marrying one of them (the pathos of 'lovely house...so full of good things...even in my dreams I never shall forget...') / she's cunning (she makes the task sound easier than it is – 'whoever strings the bow *most easily*', as if many will, but some will do it more readily than others) / modest (she drew her veil) 2 points + evidence. [4]

[Total: 12]

- 3 Page 350 (306)
- (a) He was disguised as a beggar. [1]
- (b) (i) **One** of: Eurycleia [1] Eumaeus [1] Philoetius [1] (or just *herdsmen*) (Telemachus [1]). [1]
 (ii) the scar (Athene showed his true appearance to Telemachus). [1]
- (c) **Three** off: Odysseus had built it himself [1] using an olive tree [1] the room was built round the tree [1] the trunk formed one of the bedposts [1] so there was no way that the bed could be moved from the room [1]. [3]
- (d) **Two** of: He was going to have to wander from city to city [1] carrying an oar [1] till he reached people who knew nothing of the sea / who never used salt / knew nothing of ships [1] would meet someone who called the oar a winnowing fan [1] he would plant the oar in the earth [1] sacrifice to Poseidon [1]. [2]
- (e) There is a very visual image of the two of them in each other's arms (he wept as he held his dear wife...) / the simile draws on the huge relief of arriving home safely / it also shows how awful their separation was by comparing it to the disaster of drowning at sea / the extreme of her joy is drawn in the fact that she can't quite let go of his neck in her embrace. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 An assessment of the nature of Homer's choice of detail in any of the lesser figures, showing how each chosen character adds an element of variety and/or particular interest to his stories e.g. the nature of the Lotus eaters as benign, rather Bohemian figures and the contrast with the cannibalistic Laestrygonians / the reasonable violence of the Cicones in response to Odysseus' unprompted attack / the loyalty of the some servants in contrast to the sponging suitors. Reward any reasonable points with the evaluation marks going for the variety of figures chosen (or skill in exploration of fewer) and some assessment of how this variety offers particular enjoyment. Any reasonable argument with evidence.
 Award marks according to the assessment grid. [16]
- 2 An assessment of the way in which Homer delivers the different elements of the story: the atmospheric start with the view from afar and the strange aspects of the island / the tension inherent in Odysseus' folly of staying in the cave / the excitement value of the arrival of the monstrous Cyclops / the gory details of the brain smashing / the clever trick with the sheep / the tension when Odysseus foolishly reveals his name and there is doubt if he will escape / or indeed what will be the effect of the curse on him. The spread does not have to be even. Any reasonable argument with evidence.
 Award marks according to the assessment grid. [16]

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

Section 1

1 Page 144

- (a) **Two** of: he is sulking [1] because he has quarrelled with Agamemnon [1] because he wants the Greeks to be pushed back to the ships / the Trojans to win for a while [1] detail of the cause of the quarrel. [2]
- (b) **Two** of: tripods / gold / cauldrons / horses / women / Briseis / (and later:) bronze / Trojan women / the most beautiful ones / one of Agamemnon's daughters / plus dowry / cities. [2]
- (c) **One** of: the whole thing is unfair because Agamemnon always gets the best of everything even though he doesn't do much [1] this whole war is because a wife was snatched but mine has been snatched now too [1] Agamemnon has cheated me, what's to be believed about him now? [1] I don't need his daughter for a wife, there are better ones at home [1] I have two fates and I choose to live long rather than die here [1] others have kept their prizes, I'm the only one robbed [1]. [1]
- (d) If you stay stubborn you still have to give in the end but you lose what you could have had as well, if you had been more amenable in the first place. [1]
- (e) **One** of: Ajax [1] Odysseus [1]. [1]
- (f) **One** of: Achilles invited him to stay over [1] suggested he might go back to Phthia with him [1]. [1]
- (g) Typical old man in his gentle boasting (recalling his more vigorous day escaping so *easily* from the guarded house) / he's rather sweet in his fondness for Achilles (all the details of sitting him on his knees etc.) / slightly sad (he was never going to have any children of his own) / crafty (the last line is perhaps a dig that Achilles should be thinking more of what he owes him). 2 points + evidence. [4]

[Total: 12]

2 Page 358-9

- (a) Brother. [1]
- (b) She pretended to be Deiphobus assisting Hektor. [1]
- (c) Hektor had fought and killed Patroclus [1] believing him to be Achilles [1] (any relevant details). [2]
- (d) (i) Keep his body from the dogs [1] let his family ransom him for proper burial [1]. [2]
- (ii) **Two** of: pierces his ankles with thongs [1] drags him along in front of the city walls for the Trojans to see [1] drags him round the tomb of Patroklos [1]. [2]

- (e) It's varied (Hektor's words / account of the last throws) / it has pathos (Hektor realises that he is alone against Achilles) / the drama of the description of the two as they charge excites us (Hektor *swooped* Achilles' shield quivering in his hand) / the simile makes us see Hektor for a moment as the stronger (like the eagle about to snatch a lamb) / but then this turns completely around when we see Achilles invincible (with Hephaistos' armour). 2 points + evidence. [4]

[Total: 12]

3 Page 408

- (a) (i) Priam. [1]
 (ii) Give Achilles a big ransom. [1]
 (iii) Iris. [1]
- (b) (i) **Two** of: Andromache, Hekabe and Helen. [2]
 (ii) *Andromache*: you've left your son at the mercy of anyone whose family members you killed in war / I never got a chance to get some last words from you
Hekabe: you were the favourite of my sons / Achilles was more horrid to you than the others / it hasn't brought his Patroklos back
Helen: you were the only one who was so nice to me all the time / you used to stand up for me.
 Any accurate details from page 406-7. [2]
- (c) Achilles had promised Priam that he would jeep the Greeks away from the fighting for the 11 days of the funeral (but don't insist on the number). [1]
- (d) They may argue either way – reward sensible thoughts. Pathos in the Trojans' weeping – this is in keeping with the moments throughout the Iliad where Homer seems to be suggesting that war is not that glorious really / Or alternatively that it is an odd place to end the work when he begins with the statement that it is all about the anger of Achilles / or is that the point, that the final proof of Achilles' growth to manhood is that he allows this burial / or maybe they'll think about the way this might be just one of 5 epics, so this is a nice cliff-hanger with the way it shows the Trojans anxiously keeping a look out while they finish the funeral. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 Yes in that the poem does chart Achilles' movement from angry youth to more mature young man :Bk 1 establishes the character of Achilles (petulant/indignant/righteous anger/but youthfully arrogant in his own way) / it establishes the contrast with Agamemnon (haughty/arrogant) and so sets the theme clearly (anger of Achilles) ; Book 9 shows his bitterness and highlights the excess in him (his harsh reply to Odysseus / the overweening pride pointed out by Phoinix etc.) ; Book 23 shows his pitiless pursuit of vengeance against Hektor (the harsh words about the dogs eating him etc.); Book 24 is the resolution of the theme as he is gracious with Priam (mostly) and behaves with respectability and understanding.
 No in that there is so much more – there is the whole theme of mortal tragedy and suffering as the inevitable outcomes of war and conflict, there is the nature of the gods and the way mortal life impinges little on them. There is a wider emotional tone throughout (Thetis with Achilles / Andromache's grief etc.) Any reasonable argument with evidence.
 Award marks according to the assessment grid.

[16]

- 2 Yes and no! He is disagreeable (rude to Chryses) and unreasonable (the ransom Chryses offers is very fair) but his arguments reminds us of the nature of the Homeric code and the importance of the visible signs of wealth for your status (for which the Greek audience would feel some regard) / Some of the blame belongs to Achilles since Agamemnon is goaded to some extent by Achilles (shamelessness is your very clothing / Drunkard, etc) so we have some sympathy there / and there is an awareness all the time that he needs to retain appearance of control in the full forum of the Greeks assembled / There is both sympathy and irritation perhaps in the he gets drawn into the spiteful (?) focus of taking specifically Achilles' prize which raises the stakes a bit. / In Book 9 we see a different angle: Agamemnon is in an agony of indecision, suggests going home; the shock of this to the others is thrown into sharp relief by Diomedes' uncompromising remarks about his folly – candidates may sympathise or be irritated by this / Others give their advice and are disparaging too in varying degrees (Diomedes is critical in his way / others are more vociferous) / but there is some sympathy to be squeezed out of his speech at this point in his acknowledgement that he was blinded by his foolish heart. etc. Any reasonable argument with evidence.
Award marks according to the assessment grid.

[16]

Topic 13: Sophocles: Oedipus the King and Antigone

Section 1

1 Page 3

- (a) The plague. [1]
- (b) **Two** of: he solved the riddle [1] of the sphinx [1] detail of the riddle itself [1]. [2]
- (c) (i) Sent to the oracle. [1]
 (ii) Oracles are where you get answers from in the ancient world. [1]
- (d) (i) Blind prophet. [1]
 (ii) He thinks he can tell him more. [1]
 (iii) Plotting to overthrow him. [1]
- (e) Caring (who wouldn't be upset) / fatherly (my children) / a little boastful (famous Oedipus) etc. 2 points + evidence. [4]

[Total: 12]

2 Page 77-79

- (a) **Two** of: shepherd [1] gave Oedipus to the messenger [1] was the only one to escape at the crossroads [1] asked to be sent off to fields when Oedipus arrived at Thebes [1] Laius' servant [1]. [1]
- (b) (i) To avoid killing his father. [1]
 (ii) He was afraid of marrying his mother. [1]
- (c) (i) **Two** of: Oedipus killed Laius [1] Oedipus is her son [1] she has married her son [1]. [2]
 (ii) She knows that the shepherd he speaks of is the one she gave the baby to (or similar detail on those lines). [1]
- (d) Kills herself. [1]
- (e) Increasing agitation of Jocasta (in the name of the gods, stop!) the way that Jocasta calls it a matter of life and death / the dramatic irony (your lineage is sound) because we know as she does that she is part of the disastrous house of Laius herself. 2 points + evidence. [4]

[Total: 12]

3 Page 61

- (a) They killed each other. [1]
- (b) (i) He was defending the city [1]
 (ii) Polyneices had been attacking the city (traitor). [1]
 (iii) **One** of: he was her brother [1] she had a family duty to bury him [1] the gods' laws required it [1] she could never have another brother [1]. [1]
- (c) She scattered dust over the body [1] she poured libations [1]. [2]
- (d) (i) Antigone's sister. [1]
 (ii) **One** of: She was scared of the punishment [1] Creon made a proclamation [1]. [1]

- (e) Yes: there is sympathy in the fact that this she is on her way to her death (last journey / looking at the sun for the last time) / we feel sorry for her because it is such a terrible death (going to the underworld while still alive – buried alive) / we have to feel sadness at the lost happiness (no marriage).
 No: She has only herself to blame (as the chorus point out - 'of your own will') / she has plugged the glory and praise side of it claims (again as the chorus point out - Do you not depart glorious and with praise). 2 points + evidence.

[Total: 12]

Section 2

- 1 Discussion should range around how much they feel there is any exciting action in either play (the faster pace of Oedipus' inexorable rush to his doom?) / how much interest there is in the suffering of any of the characters (a consideration of the collateral damage as well as the protagonists) / whether they feel empathy for any of the characters and feel involved in their sufferings / opinions on Antigone dying in the middle of the play (discussion of Creon as the real tragic hero etc.) / opinions on the lengthy scene with Oedipus' children and whether this detracts from the impact or enhances it / some consideration of the nature of the chorus in ancient drama and its effectiveness or otherwise. Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

- 2 *Sympathy for Oedipus*: we are brought to like him early on (the fatherly concern for his people / the way he is trying to do everything to help etc) / we have a keen sense of his desire to be a good king (need to steer the state well etc.) so that when he is less likeable (paranoia with Creon / excess of his threats to the old shepherd etc.) we are less inclined to dismiss him out of hand / his huge optimism when Jocasta is trying to stop him going further is heart-wrenching since we know what is just around the corner. *The counter argument* will use the points about his paranoia, his threats, his lack of understanding of Jocasta and the implied arrogance in his retelling of the meeting with Laius and the way he talks of his success with the Sphinx.
Sympathy for Creon: in Oedipus the King we see him as wronged by Oedipus so there is sympathy there / he appears rational and a good fellow from his remarks about how he is happy with his lot as brother-in-law to the king / at the end of Oedipus the King he seems a bit uncaring of Oedipus perhaps, but we can understand this since it is not unreasonable to feel that the gods should be consulted carefully after Oedipus' own awful experiences / In Antigone his views of kingship are very reasonable / he tries hard to give Antigone a let-out when he first interviews her. *On the other hand* his remarks on women are verging on the paranoid (I shall never be ruled by a woman) / his severity (threats to the sentry) / he becomes increasingly hard-line (first with Teiresias and then Haemon) / and cruel (to Haemon 'plenty more fish in the sea'). Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

Topic 14: Euripides: Bacchae and Medea**Section 1**

1 Page 11-13

- (a) (i) Blind prophet. [1]
 (ii) Pentheus' (the king's) grandfather. [1]
- (b) **Two** of: wearing fawnskin [1] carrying thyrsos [1] wearing ivy garlands [1]. [2]
- (c) That's where Dionysus has his followers worshipping him. [1]
- (d) The Bacchantes are women / only the women have been driven mad by Dionysus. [1]
- (e) **Two** of: Zeus had an affair with Semele [1] she asked Zeus to reveal himself to her as a god [1] when she got frazzled he sewed up the baby in his thigh [1] (any appropriate detail). [2]
- (f) Typical old men (it is sweet to forget that we are old) / funny pair (old men dancing / their appearance in the Bacchantes' clothing) / they're comic (or it's rather sad) when the two of them are helping each other get about (here, clasp my hand in yours). They are two of the most dignified elders of the city (especially since Tiresias is well known prophet) yet they are presented without dignity / they make us feel sorry for them: they are important men but powerless through their age (we must honour him as much as we are able.. shake our grey heads...it is sweet to forget that we are old...I will guide you though we are both old). 2 points + evidence. [4]

[Total: 12]

2 Page 69-71

- (a) They were cousins. [1]
- (b) He locked up as many of the women worshippers as he could [1] he chained up (or thought he did) Dionysus himself (disguised as a man) [1]. [2]
- (c) (i) To spy on the Bacchantes. [1]
 (ii) Dionysus. [1]
 (iii) He couldn't see their excesses from below / he wanted to get the best view of what they were doing / Dionysus encouraged him to do it to get a good view / (Dionysus pulled down the tree so that he could get onto it). [1]
- (d) (i) A lion's head. [1]
 (ii) The head of Pentheus. [1]
- (e) The drama of anticipating Pentheus' end as he falls screaming to the ground / the way he tries to plead with Agave for his life / the pathos of his touching her cheek / the way we feel sorry for him when he realises he has been wrong but it's too late now / the impact of the direct speech for his final words / the graphic descriptions – rolling eyes, foaming mouth / the horror of the gruesome details (tore shoulder out of socket etc) / the pathos (and horror) of his screams while he is being torn limb from limb. 2 points + evidence. [4]

[Total: 12]

3 Page 73-75

- (a) (i) **One** of: a gown [1] a crown [1]. [1]
 (ii) The new bride would have been suspicious of Medea herself. [1]
 (iii) **Two** of: a white froth came from the girl's mouth [1] her pupils twisted from their sockets [1] her blood drained from her skin [1] she wailed [1] she seemed to go into a kind of trance [1] then she screamed [1] the crown caught fire [1] the gown consumed her flesh [1] she ran about shaking her head [1] blood dripped from her head in burning drops [1]. [2]
- (b) **One** of: she helped him get the golden fleece [1] she betrayed her family for him [1] she restored his father to youthfulness [1]. [1]
- (c) **One** of: In foreign parts we needed to be secure and marrying the king's daughter secures that [1] it means that our family will not be poor [1] the boys have a better chance of a good life with their father as the king's son-in-law [1]. [1]
- (d) Kill them. [1]
- (e) In the chariot of the sun god. [1]
- (f) Her dramatic changes of heart keep you totally fixed on her / you feel sorry for her dilemma (when she agonises over whether she can really do it or not) / you find yourself willing her to stick on the side of not doing it / the frequent rhetorical questions engage our attention and focus on her fluctuating emotions / we are horrified at the way she can contemplate so vile an act just because she doesn't want her enemies to mock her. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 Arrogant (won't listen to any of Cadmus' arguments about Semele etc. or Tiresias' reasoning about the thigh/hostage thing) / stubborn (can't see the reasoning of how gods want worship like kings do) / harsh (threats to punish Tiresias, locking up the women, threat to behead Dionysus etc) / obsessive (convinced despite all evidence to the contrary that the women are engaging in sexual depravities) / unpleasant (in his eagerness to watch the supposedly lewd revels) / powerful and on the tyrannical side (chorus say they fear to speak freely, the messenger says he fears the swiftness of his moods and his excessive temper, Cadmus talks at the end of how Pentheus used to punish anyone who had been horrid to his grandfather) (Don't accept that he is irreligious because he is just anti-Dionysus as a new god).
 Any reasonable argument with evidence.
 Award marks according to the assessment grid.

[16]

- 2 Consideration of the ways in which the play is good drama:
- as a visual experience (the dramatic cries off stage with Medea initially and later with the boys / the special effects of the startling chariot of the sun at the end)
 - in the way the characters are developed (Medea's different approaches to Jason in the two scenes with him / the nature of her discussions with Aegeus etc.)
 - in the power of the messenger's descriptive account of events in the palace at Corinth (whether the hearing of the news and his agonised telling is better than seeing it in front of one etc.)
 - in what you end up feeling about the characters (especially Medea).

Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

Topic 15: Aristophanes: Acharnians and Lysistrata

Section 1

1 Page 14

- (a) Hill in Athens / hill where the people make their decisions about government. [1]
- (b) To heckle if the Assembly talk about anything other than peace. [1]
- (i) Demi-god. [1]
- (ii) To make peace with the Spartans. [1]
- (iii) He gets dragged off (arrested). [1]
- (d) Great King's Eye / Persian king's messenger. [1]
- (e) (i) They nod like Greeks not Persians. [1]
- (ii) He recognises one of them (/detail about the hairiness). [1]
- (f) Sets the scene well (ordinary details of a citizen's life/duty) / establishes the theme (he's annoyed that they don't care about peace) / dramatic moment (exclamation 'O Athens, Athens) / base humour in the farting and hair plucking. 2 points + evidence. [4]

[Total: 12]

2

- (a) (i) Athens is at war. [1]
- (ii) He has a private peace. [1]
- (b) **One** of: geese / hares / foxes / moles / hedgehogs / cats / badgers / martens / otters / eels [1]
- (c) (i) Eels. [1]
- (ii) An informer. [1]
- (iii) He thinks it will make him wealthy. [1]
- (d) **Two** of: Megarian [1] bridegroom('s slave) [1] Dercetes [1]. [2]
- (e) Theban's country accent / makes him sound like a yokel / the name of the song is crude / topical joke about the Chaeris clan / he neglects the really good stuff he has (e.g. eels) and offers insects (two wings or four) / the pun of the fowl weather. 2 points + evidence. [4]

[Total: 12]

3

- (a) (i) Having sex [1] getting the money from the Acropolis [1]. [2]
- (ii) To force the men to make peace. [1]
- (b) **One** of: They have the skill from the way they manage the household [1] the citizen body is like raw fleece and you can deal with it just like women deal with making the fleece into usable wool [1]. [1]
- (c) **Two** of: Reconciliation is naked and beautiful [1] this makes the men totally distracted [1] they refer to her body parts as territories being shared out in the dealing [1] she makes them ready to agree to almost anything [1]. [2]
- (d) (i) There's a big party / they all dance and sing. [1]
- (ii) Either yes: it's a nice happy ending with jolly feel-good factor [1] [1]

or no: it's all too glib and easy given the serious nature of the actual war in Athens [1] or similar.

- (e) The joke about the fig-leaves (like stuffed vine leaves today) / the sexual innuendo of ramming, arousing the dormant strength of the 'limbs', riding (of a certain kind), staying mounted, slipping off easily / visually it would be funny because of the removal of the tunics to leave them supposedly naked / which would be enhanced by the fact that the phallus would still have been there and so all the more obvious / reinforcing their stated aim to be more like men. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 Dikaiopolis seems very worthy to begin with seeming to be want democracy to be properly functioning etc. He seems to have a social conscience, and his speech looks sincere with fair the reasoning inside it (notwithstanding the entertaining reasons for the outbreak of war). Discussion should then consider how he becomes much more self-absorbed and ultimately is only out for personal benefits (details from the text of how he rejects the requests for the peace on Dercetes' eyes etc). Is he a likeable rogue or a genuine idealist who cannot live with corruption? With Lysistrata there will be arguments about the way women are the ones to come up with the successful ideas and how by modern standards Lysistrata seems a good example of Emancipated Woman... She seems to maintain a more altruistic stance and we see little of the selfishness that mars Dikaiopolis. There should be details from the texts to support all comments about the characters. Any reasonable argument with evidence. Award marks according to the essay grid. [16]
- 2 The likelihood is that the answers will tend to focus on the humour, and reasonable credit for this is only fair. However, the best answers need to consider what is to be learnt from the play(s) and how convincingly the message is delivered by Aristophanes. There should be some exploration of any of the issues that Aristophanes explores, the most likely, of course, being that of peace, but hopefully also how he criticises the way that the politicians go about the business of governing (late arrival at the Assembly, easily hoodwinking the populace etc) and the reflections upon human nature itself (the women find the sex strike as hard as the men do etc.). Arguments should attempt to show how well Aristophanes achieves his goal of delivering a sound message (e.g. showing the benefits of peace / showing up the poor behaviour of politicians etc.) and how much he chooses to deliver the information that is going to give him the best laughs (Dikaiopolis' explanation of the causes of the war, the use of Reconciliation's naked body etc). For the very best marks there ought to be some awareness of the both sides of the question – Dikaiopolis' greedy self interest (won't share the peace with the farmer or, at first at least, the bride groom and bride) / the over-cynical approach (does Aristophanes think anybody is worthy?) and the nature of the comedian's desire to raise a laugh no matter what etc. Any reasonable argument with evidence. Award marks according to the essay grid. [16]

Topic 16: Herodotus: The Persian War

Section 1

1 Page 36

- (a) (i) Sacked Sardis/ helped them revolt from Persia. [1]
 (ii) **One** of: Sardis was part of his empire [1] the Ionians were part of his empire [1] Darius was the Persian king [1]. [1]
 (iii) **One** of: Darius was Xerxes' father [1] Xerxes was Darius' successor as king [1]. [1]
- (b) He had built a bridge [1] made out of boats (any details of the construction of the bridge p. 33-34) [1]. [2]
- (c) (i) A storm had destroyed the first bridge. [1]
 (ii) The architects of the bridge. [1]
- (d) The best troops in the army/ the Ten Thousand (they were called Immortals because their number was always exactly the same because any lost member was replaced instantly). [1]
- (e) Good leader (his encouraging tone / the way he says we must all to our best) / respectful of the gods (says they should pray before moving) / sensibly cautious (offering to the sun to avoid misfortune) / practical (offers the sea an offering in case he has upset it with the whipping). 2 points + evidence. [4]

[Total: 12]

2 Page 44

- (a) Athens would be destroyed. [1]
- (b) (i) That they should go up on the Acropolis. [1]
 (ii) The navy. [1]
- (c) (i) Spartan. [1]
 (ii) 300. [1]
 (iii) It was a narrow pass that was the only way through the high mountains. [1]
 (iv) **Two** of: a traitor revealed to him [1] that there was a goat track through the mountain [1] so he could get around and attack from behind [1]. Allow the details of the battle (p. 59-60). [2]
- (d) We empathise with the Athenians with this nasty oracle (distressed / abandon hope) / the direct speech is more immediate / the threat to stay in the temple till they get the answer they want is a nicely human touch – blackmailing the gods / the full words of the oracle add a touch of the dramatic / Herodotus' hint that this one was going to be better for Athens is tantalising? 2 points + evidence. [4]

[Total: 12]

3 Page 48

- (a) They were holding a conference to decide on tactics (how and where to make a stand against the Persians). [1]
- (b) (i) Spartan. [1]
 (ii) The Athenians. [1]
 (iii) **One** of: Athenians gave way to keep the fleet together [1] the allies threatened to leave if the Athenians had command [1] the Athenians thought the safety of Greece was more important than their own ambitions [1]. [1]

- (c) (i) Inconclusive (stale-mate). [1]
 (ii) A storm wrecked them. [1]
 (iii) Zeus [1] to even up the numbers on both sides [1]. [2]
- (d) Any valid points that identify particular detailed description and which make a reasonable comment about why that detail is instrumental in forming a clear picture of the sites. e.g. [4]
 Artemisium as a narrow channel between island and mainland gives us a sense of how it will be when the ships are tightly packed in there fighting / the detail of the temple of Artemis is just engaging in bringing it to life as a real place rather than just a battle diagram / the unimportant details about local names and shrines to Heracles fill in a more colourful picture for us / the last details of particular towns would make it interesting for Herodotus' original readers because they would be familiar with the spots. 2 points + evidence.

[Total: 12]

Section 2

- 1 Any details of the two characters with a consideration of what is interesting about them. The range might include:
Miltiades: skills at strategy (the cunning of his battle plan designed to trick the Persians into the pincer movement trap / details of this) / skills at managing people (the way he chooses his arguments to persuade the Polemarch of the merits of the bold move of fighting the Persians when outnumbered so badly) / heroic and noble in waiting for his proper command day / but no angel if we are to believe the details Herodotus gives us of his demise after Marathon.
Themistocles: ability to manipulate people (through his interpretation of the oracle / his use of trickery to manipulate Xerxes into fighting at Salamis / details of his speech to Eurybiades) / he has a good eye for strategy (making the Greeks fight at Salamis by getting Xerxes to surround them before they could leave) / conversely later events (alleged greed in demanding of money from the islands with threats to set the fleet on them if they refused etc.) suggest he was as much sly and crafty as the skilled and brilliant strategist / he seems a nicely slippery customer even if we don't believe the less likely stories about him, and perhaps that makes him the more interesting character. Any valid argument with evidence.
 Award marks according to the assessment grid. [16]
- 2 I would imagine the more bloodthirsty sections of the battles will feature here, but also perhaps the way the characterisation is enticing (Themistokles' cunning / Miltiades clever stratagems / Aristagoras' astute understanding of human nature etc.) and the way in which historical stuff can be interesting per se as a record of the rise and fall of civilisations / and of the way people are much the same in their motivations etc., no matter what era they inhabit. They may also explore the nature of variety in his writing (H as the storyteller) following the final bullet.
 Any reasonable argument with evidence.
 Award marks according to the assessment grid. [16]

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

Section 1

1 Page 10

- (a) (i) Troy had been destroyed by the Greeks. [1]
 (ii) Creusa told him he had to go to Westland (and the Tiber) (or other details of prophetic utterances that Aeneas has had variously). [2]
- (b) **Two** of: she didn't win the beauty contest [1] she was annoyed about Ganymede [2]
 [1] Aeneas' descendants were destined to destroy her Carthage [1].
- (c) (i) Dido. [1]
 (ii) **One** of: her brother killed her husband [1] her dead husband told her to go (in a dream) [1]. [1]
 (iii) Storms blew him off course (Juno got Aeolus to blow him off course). [1]
- (d) Grabs the attention well (short sharp and very succinct initial statement) / sets the grand nature of the whole story (Fate's hand is in it / he's a refugee fleeing for his life) / establishes the dramatic context (puppet of the gods / helpless before Juno's anger) / establishes the significant details of Carthage (rich, powerful, warlike) / establishes the dramatic link between Carthage as the initial setting of the story and how it will be dangerous for Aeneas (Juno with her anger loves Carthage) / Leaves us keen to know who we are to have as our hero (Aeneas not *named* at all). 2 points + evidence. [4]

[Total: 12]

2 Page 38

- (a) **One** of: detail of his association with Palamedes and Ulysses' slander and persecution of him [1] chosen as the sacrifice to guarantee safe passage for the fleet [1]. [1]
- (b) (i) Back to Mycenae / Greece / home. [1]
 (ii) To the other side of the island of Tenedos (nearby island). [1]
- (c) She had lost the beauty contest. [1]
- (d) The Trojans would invade Greece (allow destroy the Greeks – p.37 synopsis). [2]
- (e) (i) Laocoon. [1]
 (ii) He/ his children were devoured by serpents. [1]
- (f) We get his own words, not the reported version, so it retains the original force of delivery / the invocation of the fires of heaven etc., adds a dramatic element / there is a suggestion of something ominous going to happen (their hopes ebbed away / the goddess was against them) / the description of the stealing of the palladion is vivid (*bloodstained* hands on the *virginal* headband). 2 points + evidence. [4]

[Total: 12]

3 Page 49

- (a) Kill her. [1]
- (b) (i) Priam (king of Troy). [1]
 (ii) **Two** of: Priam was forced to witness Polites' (his son's) death before his eyes [1] Priam threw an ineffectual spear at Pyrrhus [1] Pyrrhus dragged Priam on to the altar [1] Priam was dragged slipping through his son's blood [1] Pyrrhus twined his hand in Priam's hair [1] the blade flashed as he struck [1] buried the sword to the hilt in his side [1] (p. 47 details of what Aeneas saw there). [2]
- (c) (i) Venus. [1]
 (ii) **Two** of: Neptune battering the walls with his trident [1] Neptune digging up every stone [1] Juno with sword at waist [1] Juno guarding the gates [1] calling up reserves from the fleet [1] Athena bestriding the citadel [1] with a halo of light around her [1] and the Gorgon's head on her shield [1] Jupiter inspiring the Greeks with courage [1] (p. 49 for details). [2]
- (d) Iulus head seems to catch fire (they may mention the thunder or the shooting star). [1]
- (e) Very much the goddess (initial description of her radiance etc.) / but also clearly motherly (takes his hand / calls him 'my son') / she is eager to pull him away from his current plans (lots of rhetorical questions) / she's been looking after the rest of the family (but for my care the flames would have got them etc.). [4]
 2 points + evidence.

[Total: 12]

Section 2

- 1 There is scope for answering in greater depth on one character or in lesser detail on both.
- Dido:** yes because she is sympathetically portrayed as she falls for Aeneas/ we empathise with her circumstances (exile from Tyre/ Sycchaeus murder)/ we see her need for what Aeneas has to offer (stability/ help in new land against hostile neighbours)/ she seems to be being encouraged by Aeneas (who doesn't actively discourage her/ seems to be adopting the lifestyle etc.)/ the cave is not an unreasonable bit of evidence for her that he intends to stay.
 No because we are aware of her oath, which she should hold onto even when she has gone off the idea/ the love is presented somewhat as a fierce crush rather than deep love at least initially/ she should have been more aware of what her people wanted (the building programme stops while she is obsessive over Aeneas)/ she is too ready to be convinced by Anna.
- Aeneas:** yes because Virgil has stressed how weary he is with all his travels and hardships and he deserves a bit of happiness (at the shipwreck he wishes he were dead)/ it is hard to resist this powerful and beautiful queen who is throwing herself at him/ it's not unreasonable for him to have some doubts about the reality of his fate (Crete had seemed the destined spot but had turned out to be a nasty wrong choice)/ he wasn't in a position to be too quickly away because he had nothing and Dido would make a dangerous enemy in the early stages of the of his time there/ his fate was an overriding concern that he needed to fulfil, not just for himself but for his whole line (and all his people)/ Virgil stresses how hard he finds it to leave (even though the speech seems cold on the surface).
 No because he led her on (he is clearly adopting the lifestyle)/ when he realises he has to go he is cruel in the way he does it (just making the secret preparations delaying telling her, making it easy for her to think he is simply intending to dash off)/ his speech

to her is cold (I never said we were married etc.)/ [they may have read into book 6 and suggest that he doesn't seem to have imagined that she could kill herself (he is surprised to see her in the underworld)]. Any reasonable argument with evidence.
Award marks according to the assessment grid.

[16]

- 2 Starts with engaging hints of what is to come, including the gods' involvement/ then it's straight into the excitement of Juno's quarrel with Jupiter/ and the interesting (though brief) characterisation of those two plus Aeolus/ then she arranges the storm, the description of which is very vivid/ back to the gods with Neptune's anger at Juno's actions/ we finally see Aeneas himself and our first picture of him is in despair – something of a wimp – (contrasting with the first line of the poem that anticipates that he is a hero)/ after this we see his mettle – being a good leader (finding food for the men/ encouraging them with heartening words)/ though Virgil makes us equally aware of his inner angst (p. 16)/ back to the gods again, this time not angry – Venus whittles away at Jupiter/ this affords Virgil the opportunity to outline the destiny that is to be so significant throughout the Aeneid – this is a long section and with considerable detail that pegs it to Augustus' propaganda purposes/ then we get Dido's first mention where she is being manipulated already by Mercury's interference to ensure she welcomes the Trojans/ Venus then appears to Aeneas with more important information for the audience about Dido's circumstances to put us in the picture there/ there is characterisation of Aeneas here in his irritation that his mother won't appear directly to him as himself (they might mention the difference where she did appear genuinely to him in book 2)/ then there is the magical bit of going to the city in the mist and overhearing Dido's words etc./ their first actual meeting cleverly gives no hint of the passions to come/ but we immediately then see Venus' plot of the Cupid substitution/ the plot is carried out by Cupid which sets up suitable concerns in the audience/ the book concludes with the banquet and leaves us nicely anticipating the tale of Troy. Any reasonable argument with evidence.
Award marks according to the assessment grid.

[16]

Topic 18: Ovid: *Metamorphoses* Books 7 and 8

Section 1

- 1 Page 248
- (a) (i) That he would die doing it. [1]
- (ii) He had usurped the throne from Jason's father [1] he was afraid that Jason would get the throne back [1]. [1]
- (b) (i) She knew magic. [1]
- (ii) It meant betraying her father. [1]
- (c) (i) **One** of: fire-breathing bulls [1] sleepless dragon [1] earth born soldiers [1]. [1]
- (ii) **One** of: herb to protect him from harm [1] magic spells [1] sleeping draught for the dragon [1]. [1]
- (d) Marriage. [1]
- (e) Made his father young again. [1]
- (f) She is struggling with the dilemma / she is helpless before it (her reason was powerless...) / she has a huge inner conflict (the way she talks to herself to persuade herself) / she is in increasing turmoil (her vacillation over the last few lines) / increasingly distraught (rhetorical questions build up the pace). 2 points + evidence. [4]

[Total: 12]

- 2 Page 271
- (a) **One** of: got rid of robbers [1] got rid of beasts [1] any example of individual episodes (e.g. Sinon with the trees / Procrustes and the bed, Marathon bull etc. – lines 433-444) [1]. [1]
- (b) (i) Jupiter loved the girl Aigina [1] her son called the island after her/ that's where she was seduced [1]. [2]
- (ii) Sent a (terrible) plague. [1]
- (c) (i) She loved him. [1]
- (ii) Purple lock of hair. [1]
- (iii) Supposedly the city's safety resided in it staying on his head. [1]
- (d) Minotaur. [1]
- (e) Interesting feeling of foreboding (nothing lasts) / variety in the different foreign parts / interesting detail of the jackdaw metamorphosis etc. 2 points + evidence. [4]

[Total: 12]

- 3 Page 311
- (a) (i) Diana. [1]
- (ii) **One** of: She was angry with the king [1] the people didn't worship her [1]. [1]
- (b) (i) He loved her. [1]
- (ii) She drew the first blood. [1]
- (c) They wouldn't let Atalanta have the trophy/boar. [1]

- (d) (i) Put a log on the fire. [1]
(ii) Meleagar's lifespan was tied to that log. [1]
(iii) Meleagar was consumed by an internal fire/ died. [1]
- (e) Excitement of the near miss / direct speech of the prayer adds immediacy / very visual and detailed description of the boar to maximise our picture of the scene / simile gives a sense of drama to the boar's charge (like a catapult sling) / the military vocabulary (on the wing) elevates the hunt to something of a military campaign. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 A discussion of a variety of the characters in the bullet points at least, with an analysis of how far their deeds/natures are reprehensible and how far we enjoy or otherwise these qualities. Medea offers the widest scope with her changes from love-struck teenager to manic child-murderer but most offer interesting dichotomies (sympathy for Cephalus' abduction but we deplore his ridiculous pursuit of Procris' virtue etc.) and the Daedalus story allows for some moralising to be considered. The best marks should have a good overview of the range of characterisation for which Ovid is renowned. A wide scope will score well but be prepared to reward a narrower field which is detailed and well analysed. Any reasonable argument with evidence.
Award marks according to the assessment grid. [16]
- 2 A review of the way the stories tend to have downfalls and miserable outcomes with a balance to show how some are more positive (e.g. Baucis and Philemon) and anyway there can be edification in the telling. It is hoped that the bullet points will help to focus the thinking on the title rather than simply telling a series of stories (which is why there are no named stories in there. Medea offers good scope again, of course, but a fair range of stories should be expected. Reward extensive use of different stories, of course, but be prepared to reward a narrower field which is detailed and well analysed. Any reasonable argument with evidence.
Award marks according to the assessment grid. [16]

Topic 19: Pliny: Letters**Section 1**

1 Page 11

- (a) Throwing a javelin while on a horse / life of Pomponius Secundus / wars of Germany / how to be a scholar / bad grammar / history of Aufidius Bassus / a natural history. Any three. [3]
- (b) Worked as a lawyer / he served in 'offices of state' / Procurator of Spain / was a friend of the emperor / would visit to work with him at night / listened to books and produced notes. Two details. [2]
- (c) Sailed out with fleet / to rescue people from / eruption of Vesuvius / delayed too long / finally choked to death. Any three details based on letter 2 (P12). [3]
- (d) Always busy on intellectual pursuits even though he had a busy life: '*He did all this in the middle of the hustle and bustle of the city.*' Tenacious in his pursuit of education: '*in the bath.....When he was being rubbed with oil, or dried with a towel, he had a slave reading to him.... Even bad weather would not stop him studying and writing.*' Did not flinch no matter what the season: '*In winter he wore long sleeves to protect his hands.*' There are without doubt elements that candidates may find contradictory; did the uncle do anything but write? Was he devoted or obsessive? Wanting to write seems a poor explanation as to why he went everywhere in a litter. In many ways candidates may see him as odd due to his habits. Any two points explained in terms of whether he was worthy of admiration or just too good (strange?) to be true. [4]

[Total: 12]

2 Page 23

- (a) Proud / cruel. [1]
- (b) The baths. [1]
- (c) The slaves close in on him. / One slave goes for his throat, / another smashes him in the face, / a third slave hits him in his chest, / in his stomach / and in his crotch. When they think he is dead, / they drop him on to the very hot floor / Makedo was unconscious or pretended to be / he lay there, not moving. The slaves carry him out of the bath / other slaves take him / Concubines make a great din. Their voices and the coldness outside brought him back to life / he opened his eyes / moved himself / shook his limbs and showed that he was alive. Any four main details. [4]
- (d) Though all the slaves ran away / most of them were re-captured / and the rest are being looked for. So Makedo knew that they had not all escaped as he lived long enough to learn this. Two points. [2]
- (e) The second half reflects fear and suspicion / slaves are unpredictable / even good masters should beware. But Pliny demonstrates no such animosity or even caution or so he claims. In one letter he claims to be 'the father of the family / he clearly maintains the loyalty of freedmen who used to be his slaves as seen on page 21. Pliny obviously sets some slaves free/ and says they have earned it //looks after them when ill but that's in his interests any way/allows them to make wills which is generous/talks a lot about their value as people /and seems genuinely angry at others who do not respect them(page 26) Any two points explained and referenced. [4]

[Total: 12]

3 Page 68

- (a) Private houses /public buildings. [1]
- (b) A strong wind helped it to get going / when it had got going, no-one did anything much about it / people just stood about and watched, without lifting a finger to help in the disaster /it spread so far because the town does not have a fire engine, a fire bucket or any fire-fighting equipment. Any four details. [4]
- (c) 150 men will be enough. / Pliny will make sure that only firemen were chosen. / He would also see to it / that they only did what firemen are allowed to do. / He does not think it will be difficult to keep an eye on 150 men. Any three details. [3]
- (d) Was Pliny shocked by this? It seems forceful: '*I think not.*' There is an element of lecturing Pliny: '*There is one thing you must remember.*' Though there is an element of camaraderie: '*You and I know that....*' Trajan takes no account of Pliny's reassurances in his own letter: '*It is quite enough to provide....*' Then again perhaps Pliny would be pleased not to have to make the decision himself (in other letters Trajan has been less direct). Any two opinions explained and referenced. [4]

[Total: 12]

Section 2

- 1 Candidates may cover a number of different aspects and situations. While Calpurnia is in Campania recovering from illness Pliny is busy at work as lawyer in Rome / afraid of what may happen to her / temptations of Campania / worried + wants news (loves her so much?) '*I invent all sorts of things happening to you*'. Like a child who is away from her parents perhaps. (Page 17). Would she be flattered? He stresses he appreciates her devotion to him: had all his books /had learnt them by heart / listened behind curtain when Pliny read books to friends / lapped up applause when they clapped /had set some of poems to music/ lyre accompaniment. Shows true respect for one so young here – or is he stressing her devotion rather than her intellect? Discussion of whether these qualities represent a marriage based on love or an arrangement which does service to Pliny's ego /rarely recognises her worth or role as a wife in the home with traditional virtues / expresses burning passion, but perhaps this is cliché / wants to talk, i.e. companionship, rather than anything more passionate. Then again we must remember that she was 14 he was 39. Producing children was a key element and in many families it was the be all and end all. There seems genuine affection in Pliny's letters even though at times they seem patronising (esp. Page 19). Could Calpurnia feel anything other than belittled here? Look for reasoned argument. See assessment grid for allocation of marks.

[16]

- 2 In this question candidates may touch on information already covered but this is acceptable if it forms a small part of a meaningful discussion. 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 cities. 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. 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 Page 26-27

- (a) Germanicus preferred the Treveri to look after his wife and children. [1]
- (b) Caligula (little army boot). [1]
- (c) (i) Execute them all. [1]
(ii) Butchered them (in their tents). [1]
(iii) Wept. [1]
- (d) **Two** of: his sons were too immature to deal with it [1] the troops would have backed down sooner if he had gone [1] he had full power to make concessions unlike his sons [1] Augustus went and did such things even when he was old [1] [not enough to say 'he was commander in chief']. [2]
- (e) **One** of: he would endanger the nation if he left [1] didn't want to endanger himself [1] there were two mutinies [1] if he sent his sons they could deal simultaneously with them [1] there would still be him as final authority [1] he would be more awesome by being remote [1] if he failed there would be no-where to go [1]. [1]
- (f) Vivid picture of some soldiers crowding around Agrippina while others ran to Germanicus / direct speech gives a sense of immediacy / Germanicus rhetoric is nicely powerful as a challenge to the soldiers (sacrificing my family/your crazy hands) / gruesome detail of the prisoners (hacked to death) / emotive phrasing (butchery/atrocities). 2 points plus evidence. [4]

[Total: 12]

2 Page 38

- (a) (i) The emperor's personal guard. [1]
(ii) Concentrated the cohorts into one barracks. [1]
(iii) **One** of: selected centurions/officers personally [1] spent time with his men [1] addressed them by name [1]. [1]
- (b) (i) Have him killed (allow 'kill him'). [1]
(ii) Seduced her. [1]
(iii) He wanted to be heir to the throne (Drusus was heir to the throne). [1]
- (c) Rock fall happened [1] Sejanus protected Tiberius [1]. [2]
- (d) He is daring enough to show the emperor was the same as them (in the same boat as the emperor - we gave up friendship on the same day you did) / he dares to do what the rest only dreamt of doing (critical of the emperor (to enquire into emperor's secret thoughts is forbidden) / builds to a crescendo (with the exclamations). 2 points + evidence. [4]

[Total: 12]

3 Page 60

- (a) **One** of: gladiatorial shows had been suppressed under Tiberius for some time [1] it was very near Rome (so lots of people could get there easily) [1]. **[1]**
- (b) **One** of: the ground was not solid [1] the wooden beams were not strong enough [1]. **[1]**
- (c) **One** of: opened their homes to the injured [1] offered medical supplies [1]. **[1]**
- (d) (i) Fire. **[1]**
(ii) Grants. **[1]**
- (e) **One** of: he had left because Sejanus had persuaded him [1] he had gone to live on Capri [1]. **[1]**
- (f) **Two** of: he stopped breathing [1] then rallied [1] then Macro ordered him to be suffocated [1]. **[2]**
- (g) It makes you feel pity for the victims (weeping / lists the loved ones etc.) / you feel sympathetic for those not there but fearing for someone who might be (sick with worry) / you feel horrified (features unrecognisable / mutilations etc.). 2 points + evidence. **[4]**

[Total: 12]

Section 2

- 1 Huge scope. Best answers will consider the different aspects that combine to make the rounder enjoyment. We should expect to see a good range of areas (treason trials/provincial government etc.) with some particulars from each. Evaluation deriving from how well the FC is used to show how the stories deliver different aspects of enjoyment (interesting to discover historical detail / dramatic passages add excitement / characterisation widens our appreciation of the nature of the Romans / the gorier bits are suitably titillating. etc. Any reasonable argument with evidence. Award marks according to the assessment grid. **[16]**
- 2 Agree: Tiberius was responsible for reviving the treason law as early as 15 AD (response to Macer) albeit continuing a usage pioneered by Augustus/ his stance was intensified by his annoyance at verses published criticising his cruelty and arrogance / his intervention in specific trials (bullets etc.) / the influence of Sejanus / the final reaction against so many when he discovered Sejanus' treachery etc. Counter arguments: the best answers will balance this view with the details from the Treason chapter to show positive aspects of his interest in the trials: examples of Tiberius behaving reasonably (writing to consuls about Falanius and the actor Cassius/ persuaded by Piso's critical question to calm down and let the court run on and acquit Marcellus) / variety of different types of trial (as the sub-headings). Any reasonable argument with evidence. Award marks according to the assessment grid. **[16]**

1940/21/22 Paper 1 Higher

Topic 1: Greek Religion

Section 1

1

- (a) (i) Peplos/ Athena's robe. [1]
 (ii) Main Item presented to honour Athena or similar. [1]
- (b) Seen in matronly clothes =usually seen in armour as goddess of war or similar/usually standing. [2]
- (c) Candidates may include the games and music/poetry competitions which were witnessed by foreigners and began as celebrations. The tribal competitions were for Athenian statements of exclusivity. Games continued with chariots and boat races. Games were always of religious significance. The procession honoured Athena and thus stressed the importance of the city. Celebratory feast continued the idea of a festive occasion. Any two details with some statement as to the importance. [2+ 2]
- (d) Any aspect of politics or worship but these must be discussed with a view to the importance of the festival ie: Leisure/relaxation/unifying of people of Athens /communal worship/ competitions for honour/distribution of meat as well as the celebration of the birth of the founder. But also there was tribute from other city states and the fact that foreigners were included gave the Athenians an opportunity to make a statement of their position, as Athena was a goddess for all Greeks. Any two observations explained in the wider context of the festival. [4]

[Total: 12]

2

- (a) Apollo. [1]
- (b) Sacred way/led to temple/lined with treasuries/ steep- gave views of world below creating a sense of awe. Any two [2]
- (c) Bathe + Castalian Spring [2]
- (d) Goat. [1]
- (e) Priestess sniffs leaves/goes into a trance/garbled response. Or similar. [2]
- (f) Pass responsibility of major decision onto gods/ state often divided on a matter/simple religious devotion by decision maker in a family/chance to feel gods had an interest in human life + explanations Or, caused confusion /was nonsense anyway. Any two explained. [4]

[Total: 12]

3

- (a) Someone on the bed ill/ tending them. [2]
- (b) (i) Apollo. [1]
(ii) Bow arrows/ lyre/ sun chariot/ hunting/ flowing (golden) locks/ short tunic. [2]
- (c) (i) Stone (relief)/plaster/marble/bronze/paint/clay. [1]
(ii) Plaster/ marble tiles/ marble statues / bronze/ clay pots/paint. [2]
- (d) Chance for festivals/explain natural phenomena/easy to understand/better chance of personal link to god. **Or**, Confusing/not good examples /encourages scepticism. Any two similar with explanation. [4]

[Total: 12]

Section 2

- 1 A variety of areas may be covered here. Candidates may revisit sacrificial process. Candidates might include consideration of the meticulous procedure/ the need not to offend the god-hence the purity/the contractual nature of the prayer/the unification element of the feast. Look for this kind of approach in the discussion of the various stages included. Roles of priests/prayer/omens divination/the pre sacrifice procession and the public nature of the sacrifice to name but a few. Candidates have free range for discussion but look for variety of areas covered and focus on the question. See assessment grid for allocation of marks. [16]
- 2 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 6th day /following night Great Mysteries including initiation / apparently including things done (perhaps re-enacting suffering of Demeter), things said and things shown / rested on 7th day / libations and rites for the dead on the 8th day / 9th day procession back to Athens. As opposed to the detached/ ostentation of state sacrifice. Candidates may include the nature of the cult's appeal:
Explanation of views on religious practice, eg: 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 although this may be contradicted by family religion and oracles. Candidates have free range for discussion but look for variety of areas covered and focus on the question. See assessment grid for allocation of marks. [16]

Topic 2: Home and Family in Athens**Section 1****1**

- (a) Symposium. [1]
- (b) Kottabos/ drank wine down/ to dregs/ flicked the wine/ at a target/ usually a bronze disc/ loudest noise proclaimed the winner. Three details. [3]
- (c) Entertain with/ music/ dance/ sex/ conversation/ professionals. [3]
- (d) Wife/daughter/ female will do. [1]
- (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]

[Total: 12]**2**

- (a) Capture / sold / abandoned / born into slavery [2]
- (b) (i) Beaten / killed / sold on / limit freedoms. [1]
(ii) Money / gifts. (accept freedom) Any two. [2]
- (c) He could still have children/ guaranteed roof over his head. Any other reasonable suggestion. [1]
- (d) Explanation should focus on education/ physical prowess / attractiveness with details of expected roles. [2]
- (e) Comparisons based on duties are valid: tutors/shopping/ domestic chores/crafts/serving/weaving/ cooking /collecting water/ supervising children / Entertaining / relationships i.e. women used for sex (not exclusive to women though!). Any opinion with two valid reasons. [4]

[Total: 12]**3**

- (a) Restrained/ obedient to husband / dressed modestly / not outspoken/ not flirty or equivalent / not unaccompanied when outside the house. Any three valid suggestions. [3]
- (b) Spinning – self sufficiency. Children – continue family or educate from an early age. Supervision of slaves – status of family. Managing the storeroom. Any reasonable suggestion explained. [2]
- (c) Husband chosen by father as family alliance / was married with a dowry/ woman moves to husband's house/ often confined to the house or even her own quarters/ difficult to get divorce – whereas man could divorce her for not producing children. Candidates are free to refer to appropriate details of the marriage ceremony. Any three details. [3]

- (d) She was able to act as Kyria / ran household with husband away/could transact business /offered security over single women / and some independence from her own family /and particularly, she gained status by being married and having children. Any two points explained.

[4]

[Total: 12]

Section 2

- 1 Candidates should refer to key aspects as revealed by the rooms inside a house and materials a house was made from as well as possible items of furniture. Candidates may revisit information covered in the Section 1 questions, but there should be more discussion. They may refer to: the central living area/ rooms led off it/water supply. The Andron- to entertain male guests/women's quarters -for female activities/weaving /seeing to children/kitchens – vital for family needs plus dining guests. Herms/altar to Zeus/hearth for Hestia reveal religious aspect. Key rooms: dining room and spinning room represented activities of a couple/no public rooms because men worked out/time at home involved shade and cool, inward facing kept out heat, light, dust thus healthy/women's quarters as wives did not entertain. Men and women –separate lives almost. Simplicity of house as opposed to public buildings. The basic nature of materials i.e. Mud brick shows the prioritising of public life. Reward any well -supported view. See assessment grid for allocation of marks.

[16]

- 2 Candidates may include any of the following: Games and toys /role of Paidagogos/role model of father /school equipment / discipline/ number of pupils / paidotribes / palaestra /athletic events/ reading and writing /lyre /singing. Careers in mind; Gymnastics- war/ socialising-exercise/competition-athletics/health. Writing-career in politics/leadership necessity in military/writers respected. Painting-artistic qualities respected in art/architecture etc . Candidates must make comparisons with expectations placed upon boys. Candidates are free to argue that the education was more in keeping with public rather than private role as an adult. Reward any well -supported view. See assessment grid for allocation of marks.

[16]

Topic 3: Greek Athletic and Theatrical Festivals**Section 1****1**

- (a) Grapes/god of wine/base of drinking kylix/dolphins [1]
- (b) Associated with fertility / germination/fertility for future growth or similar /sailing season. [2]
- (c) Statue/ torchlight /procession / escorted by ephebes/ through the streets of Athens /on a ship cart/accompanied by Satyrs/taken to temple /phallus was carried. Any three points [3]
- (d) Seat of honour for his priest/ plays were put on /sacrifices took place/ he may be included in the plays. Any two points. [2]
- (e) 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. Raised the significance of drama/ act of worship communal/a chance to gain something from pure entertainment. Two aspects explained. [4]

[Total: 12]**2**

- (a) Chorus. [1]
- (b) Alternative entertainment as music / dance /leader introduced/ set the scene and clarified action later/ chorus were actually characters in the play / also commented on the action giving a moral tone/ provided a delay allowing actors to change. Any two reasonable points. [2]
- (c) Candidates may give details of ekkyklema /peas for rain/coconut shells for horses' hooves /cranes for flying / boulders for thunder. [3]
- (d) Reasonable opinions based around tiered seating / height of theatre / open air stage building/comfort + advantages. [2]
- (e) Candidates have free rein here to cover a number of details. Candidates may refer to plays with which they are familiar. Reward any valid opinions based around standard comic/sexual plots and tragic content. Any two valid arguments as to the appeal of ancient drama to a modern audience, but note they must be based on plot not just going to the theatre. [4]

[Total: 12]**3**

- (a) (i) Boxing. [1]
(ii) Straps on hands. [1]
- (b) Fewer rules/ little protection/ clothing / not stopped early like today. Any one expanded/ explained. [2]
- (c) Greek/ men only / train for ten months/ one month supervised in Elis /swear an oath. Any two. [2]

- (d) Temple of Zeus / size of competition areas / Hill of Cronos / shrine of Pelops / treasuries / *Zanes*. Candidates are free to choose any aspect but must explain why it made the site impressive. [2]
- (e) Candidates may refer to the nature of the *Pankration* / rules which applied / punishments / chariot races / men fighting naked. Reward any valid opinions with explanations. [4]

[Total: 12]

Section 2

- 1 Candidates may approach this from a number of angles. The games were in honour of Zeus so we have the sacrifices / oaths etc but also there were other elements e.g.: celebration of Greeks as opposed to barbarians/status of athletes in communities/in keeping with ethos of education for war-similar discussion covering religious and sporting significance with some mention of the audience and the athletes.
See assessment grid for allocation of marks. [16]
- 2 Generally Tragic costume consisted of full-length robes / with shorter cloak / long sleeves / well-decorated/ poor people wore plainer clothes / black for those in mourning / soft leather calf boots and grotesque mask / large.
In Comedy: short tunic and cloak / thick tights / padded in front and behind / phallos /there were also stylised costumes for particular caricatures (e.g.: frogs). Masks exaggerated features.
Reward any opinion if properly explained. Probably in terms of movement/voice projection/identification of characters / realism of plot / ability to disguise men as women / colour / element of pageant/ celebration etc.
See assessment grid for allocation of marks. [16]

Topic 4: Greek Art and Architecture**Section 1**

- 1** Temple of Athene Nike and reconstructed Acropolis
- (a)** Athena Nike. [1]
- (b)** **(i)** Three of: not the standard rectangular shape / internal divisions varied / different levels to it / porches on North and South side rather than usual E/W / caryatid porch. [3]
- (ii)** Ionic order. [1]
- (iii)** Decorated with sculptures. [1]
- (c)** Anything appropriate – some are much more elaborate (mosques with minarets) / some much more plain (1970s churches...) / worship takes place inside now / there are still altars but these are inside / not for physical sacrifices. [2]
- (d)** Any appropriate comments, focusing on the differing styles of the three temples / the unusual nature of the mixed order Parthenon / the bizarre approach in the Erechtheion / the delicacy of the Nike / the contrast of the fancy decorative Ionic two with the dignified simplicity of the Parthenon / the location on the Acropolis. [4]
- [Total: 12]**

- 2** Continuous frieze segment and metope showing centaur and lapith
- (a)** **(i)** Skilful drapery (sense of body form beneath) / characterisation of the gods (relaxed poses etc.) [2]
- (ii)** For example, a stretch where there are horsemen several abreast: the clever overlapping of the figures even though it is very low relief allows the eye to suppose deep ranks of them etc. Any other part of the frieze and explanation. [2]
- (b)** **(i)** Below the pediment and all around the edges of the building (again any appropriate identification). [1]
- (ii)** Lapiths against centaurs / wedding of Perithoos / description of the way the centaurs have got drunk and tried to snatch the women. [1]
- (c)** Square shape + need to depict single snapshot scenes (e.g. individual duels). [2]
- (d)** Good dynamic in the opposing movement of the figures / Lapith's cloak billowing out is effective frame for the picture / the use of high relief gives sense of real figures in the scene (particularly the fully rounded carving of the Lapith's left leg and shoulder) etc. Reward negative response if effectively argued. [4]
- [Total: 12]**

- 3** Apollo Sauroktonos
- (a)** Apollo Sauroktonos (Lizard slayer). [1]
- (b)** Two of: languid pose / smallish head / engagement of the face with the action / humanising trend etc. [2]
- (c)** One of the pairs: he was completely innovative - no nude women before this [2] / he uses the different textures of skin/urn/cloth – to enhance the nature of all of them [2] / he adds a touch of humour – in the way she hints at modesty with her hands moving to cover her while remaining beautifully revealed [2] the sculpture is more than just the lovely figure – it suggests the story of her being interrupted while [2]

washing.

- (d) (i) Hermes and Dionysus (faun / satyr / Aphrodite of Arles) [1]
 (ii) Anything reasonable on the lines of the statue's strengths and weaknesses. Assuming they choose the obvious: engagement of Hermes with the baby is appealing / the hint of a smile that plays on Hermes' lips gives a nicely human feel / there is a great elegance about Hermes / less successful is Dionysus as he is a very unconvincing baby / the material hangs rather heavily and dominates that side / the way the grapes (supposedly) in Hermes' hand would have added something interesting. [2]
- (e) Elegance of the languid pose / delicacy of the figure with its slightly small head / engagement of Apollo's attention on the playful game etc. [4]

[Total: 12]

Section 2.

- 1 Broad information about the construction difficulties like getting large scale sculpted blocks and free standing figures up onto such heights / how the blocks are fastened together securely without the use of concrete etc., then particulars of individual buildings e.g. Erechtheion – different levels for the groundplan (very edge of the hill) / different sacred areas to be encompassed (tomb of Cecrops / Athene's olive tree / somewhere to store the peplos maybe, etc) / desire to be as different as possible from the Parthenon (Ionic elaborateness as opposed to classic simplicity) / difficulties inherent in bringing stone from the quarries / mounting the ceilings and decoration etc. Any reasonable argument with evidence. See assessment grid for allocation of marks. [16]
- 2 Marble statues limited by the tensile strength / the design of the kouroi and korai had reached a plateau / bronze is liberating because of the strength but also because of the technique (some discussion of the lost wax technique) / exciting new possibilities offered like diskobolos / advance of the striding figures 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) Lykourgos. [1]
- (b) Red cloak / emblem on shield / plumed helmet / bare feet. Any two. [2]
- (c) Living in barracks / dance / poetry / practice fights /bonding or details. Plus one element explained in terms of how it prepared them for war. [2]
- (d) Advanced in formation/ spears thrown / or used as stabbing weapons / then close combat /shields protecting each soldier on left /sharp stabbing swords used in final combat/ use of music. Three clear details. [3]
- (e) Main details are as follows: 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 Hydarnes, 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. Two reasonable points based on the above + explanation. [4]

Total: 12]

2

- (a) All were 'equal' /State was their master /no real wealth to demonstrate / only women and slaves lived there (children under seven). Any **two** similar points [2]
- (b) Messenia (allow Laronia). [1]
- (c) (i) Made them slaves/ Helots. Explanation may be because of the need for Spartans to concentrate on training or: Deliberately made to get drunk and look foolish/ some publicly beaten to ensure submission of rest/ krypteia (secret police) to keep them in fear and subjection/ regarded as enemies of the State/declared war on them /hunted them. [2]
- (ii) Fear of revolt. There had already been one. They outnumbered Spartans ten to one. [2]
- (d) Craftsmen. [1]
- (e) Discussion should revolve around the following:
The Equals - (homoioi) Spartan soldiers everything for Sparta+ comrades.
Son of Spartan mother and father/ brought up with discipline/member of dining or

mess club(syssition).

The Perioikoi - each town governed itself but no independence about war or foreign policy. Their function - provide craftsmen, tradesmen and manufacturers/made clothing, shoes, furniture + sold to Spartans/ a few were farmers. Contracts reasonable / no evidence of suppression.

The Helots: kept them in fear and subjection. Regarded as enemies of the State/ far out-numbered Spartans but allowed to live on their own/ owned by State as a whole not individuals/ duties as farmers, military batman or servant. Essential to provide everyday necessities to the Equals/ Spartan way of life impossible without them yet treated with contempt.

Reasonable explanations of the above. Some material may be repeated from previous discussion but as part of an overall point being made. Two points with explanation.

[4]

[Total: 12]

3.

(a) Seven.

[1]

(b) (i) + (ii) In their barracks the boys were split into companies, and the companies were divided into platoons. The city appointed a *paidonomos* or warden who had absolute authority over the boys and who had the right to punish them if they misbehaved. To help him in this task he was accompanied by a group of young men over the age of eighteen (*eirenes*) who carried whips with them. Also prefects of the same age gave orders. Any two details plus an explanation in line with the importance of discipline/independence/trying to impress etc.

[2+2]

(c) They had to sleep on beds made out of rushes which they picked themselves from the river edge. They were given very little food / they learnt to live off the land, even stealing from the estates throughout the country/ they had one cloak a year.

[2]

(d) Nineteen.

[1]

(e) They valued the old songs and the works of the poets and musicians of the past/ these were patriotic poets who praised the city as being more important than the individual. Poetry was generally recited to the accompaniment of a flute or lyre. The flute was particularly suitable for marching songs, Spartan boys therefore were taught to play the lyre and flute as well as learning the poetry that had long been honoured in the city. They also learnt the traditional dances teaching them to move in unison on the battlefield fully armed. These are the main factors for their importance and should be covered in two separate explanations.

[4]

[Total: 12]

Section 2

1 Though candidates will acknowledge the importance of child bearing there were other facets which can be discussed. They replaced men when there was war / sometimes shared in war effort/ trained children to be independent in order to be trained for the state/ maintained ethos when sons were older (come back on shield story). Added to this they were land owners, in a sense responsible for overseeing the slave labour and maintaining the home as the men were in barracks. They also danced and sang ridiculing songs to those men who had failed in their duty to Sparta. Any explained. See assessment grid for allocation of marks.

[16]

- 2 Discussion should be based around the interplay of the various sections.
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.
Look for answers focused on the quote.
See assessment grid for allocation of marks.

[16]

Topic 6: Roman Religion

Section 1

1

- (a) Joining of hands / contract / covered heads. [2]
- (b) Toys. [1]
- (c) (i) Wedding torch. [1]
 (ii) Carried in procession / by a boy / symbolised the marriage / lit from bride's hearth. [2]
- (d) Pig. [1]
- (e) Juno. [1]
- (f) A child was laid at its father's feet. If he raised the child in his arms, he was acknowledging it as his own which meant the family could move to: the day of naming which was usually called *dies lustricus* (day of purification) for the ceremony performed that day.
 After a birth a meal would always be made for the gods, Picumnus and Pilumnus in thanks for their services. Tables were laid for Juno or Hercules.
 The naming of a child (on the ninth day for a boy, the eighth for a girl) was watched over by the goddess Nundina. The child would then be given an amulet, the *bulla*, which a girl would wear until she married and a boy would wear until he reached manhood. Any two points which focus on the religious aspect of child-birth to secure divine goodwill. [4]

[Total: 12]

2

- (a) (i) Stunning /possibly killing of the animal. [1]
 (ii) Position of head or similar/ position of arms of stunner. [1]
- (b) (i) In front. [1]
 (ii) Temple was the home of the god / could not be polluted with blood / smoke would rise outside /sacrifice was a public ceremony watched though not attended by all. Any two points. [2]
- (c) Animal's entrails removed / examined /to see if healthy / organs burnt on altar / feast where meat was eaten. Three details. [3]
- (d) Nature of satisfying gods /chance to ask for favour / establish will of the gods/ unifying the state /maintained political control. Any two points explained. [4]

[Total: 12]

3

- (a) (i) Isis. [1]
 (ii) Sistrum (rattle) / jars for Nile water / knots on dresses / women's headgear / snake bracelet/ bald preists. Any two details. [2]
- (b) (i) Set killed Osiris/spread parts of his body all over the world/Isis gathered them up/producing new life in Serapis. Three details. [3]
 (ii) Saving of Osiris represented new life from death in keeping with the life after death promise of the cult – or similar. [2]

- (c) Involvement of individuals/eternal life/classless/fun ceremonies/exclusive / inclusion of women. Any observation must be related back to the failings of state religion ie: elitist /expensive/based on fear/unpredictable gods/priests elected. Two reasons explained.

[4]

[Total: 12]

Section 2

- 1 Candidates may refer to the main state gods and goddesses; Jupiter, Neptune, Mercury, Mars, Pluto (Hades), Apollo, Juno, Venus, Minerva, Diana, Vesta and Ceres, their responsibilities and the way that they dominated life; the presence of statues and other depictions of gods / their mythological traditions /the concepts of prayer, offerings, festivals and sacrifice/fear of their “moods” and the conviction that they were everywhere. Reward reasonable discussion based around these aspects. See assessment grid for allocation of marks.

[16]

[16]

Topic 7: Roman Home Life

Section 1

1

- (a) (i) A is the mistress of the house/ Allow wife. [1]
 (ii) Maids /slaves tending to her or similar [1]
- (b) A working at the loom / weaving / organising slaves / to get dinner / shopping/ caring for children. [3+]
 B obeying orders / cooking /cleaning / helping with children / serving dinner / possibly entertaining/ general menial tasks. Allow shopping. 3]
- (c) There should be some discussion of the fact that the man had other responsibilities plus there were male slaves who also worked with the mistress whilst the man was out / also not all houses had many female slaves so the burden could fall on the mistress alone. Two reasonable explanations without simply repeating the information in (c) without clear development in the explanation. Candidates may talk about cooperation between other members of the household and this is acceptable if used as a basis of comparison. [4]

[Total: 12]

2

- (a) (i) Atrium / main hall [1]
 (ii) Central family room to oversee the household / hearth important or similar. [1]
- (b) (i) + (ii) Vesta – hearth/fire. Lares- ancestors. Penates- spirits of the store cupboard. Possibly *genius* of head of household. [2+2]
- (c) Wine / incense/ flowers /scraps of food (burnt in fire) [1]
- (d) Head of household – *Paterfamilias*. [1]
- (e) Supervision of family members (husband-finding)/supervision/purchase of slave work force / responsibilities for finances of estate / general business decisions to benefit status and wealth of family and household. In public; role in establishing family links/ marriage ties/patronage. Any two explained [4]

[Total: 12]

3

- (a) Atrium /hall. [1]
- (b) Central communal area/ so main family gathered / let light and air into the house / possible water supply / contained family shrine / first main area entered so could establish status of family / access to the main areas of the house. Any two with a basic explanation which need not be as detailed as explanations expected in the final four mark question [4]
- (c) (i) Tablinum. [1]
 (ii) Main room used by head of household so probably where family records kept / business papers and where the Head of household met clients and from where he conducted his and his family's affairs. [2]
- (d) Candidates might consider: Cramped conditions- illness / poor sanitation

/overcrowded /dangers of collapse /proximity if fire broke out /no sanitation or water /ground floor flats open to crime. These can be contrasted with the facilities of a *domus* and their inward facing nature/ high windows keeping out noise and smells and the high walls for security, even the possibility of a doorman. Any **two** expanded and explained.

[4]

[Total: 12]

Section 2

- 1 Discussion should revolve around the basic rights of each: Wife did not choose husband/was his property / could not consort with whom she chose/was answerable to husband for behaviour and morals/ age difference may be discussed /no access to finances /but she gained respectability /some authority in her new home (slaves for example). Man got status and credibility / dowry /chance of heirs /power of life +death / could divorce. Likely that some will recognise it was not all bad for women. Reward valid opinion either way if proven by relevant fact.
See assessment grid for allocation of marks.

[16]

- 2 It is possible candidates may revisit the role of the *paterfamilias* but this will have to be as a basis for how well education prepared a Roman boy for such roles so there will be development. Candidates might refer to what the *litterarius* taught- ie basic maths /letters/ reading.
Candidates might refer to what the *grammaticus* taught and how he taught ie: 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 might 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.
And then refer to possible careers in later life which involved these skills. ie: Law courts/senatorial duties, debates/passing legislation/politics/military etc.
See assessment grid for allocation of marks.

[16]

Topic 8: Roman Sport and Leisure**Section 1****1**

- (a) Two hundred and fifty thousand (1) as opposed to fifty thousand; (1) roughly five times or close on (1).
- (b) Size of track- multiple chariots/starting gates set back – fast/dramatic start/ oval so there was a long straight/tight turns –for danger and shows of skill/ seating all-round and tiered-maximum view. Any two points explained. [4]
- (c) (i) Seven. [1]
(ii) Ova or Dolphins. [1]
- (d) Team sport/gambling/ release of tension/idolised heroes/children had played chariots/spectacular occasion + holiday. Any two explained within the context of Roman life. [4]

[Total: 12]**2**

- (a) Music plays/ while a defeated gladiator prepares to die/ victorious gladiator /having been signalled to do so / is about to strike the final blow. Any three details. [3]
- (b) Signalled with thumb+ pressed or turned. [2]
- (c) Different types of armour for gladiators / execution of criminals / introduction of animals / to fight *bestiarii* / or to fight each other / or harmless ones to be hunted / mock (sea) battles (possibly). Any three details which give a taste of the variety of shows available. [3]
- (d) Intimidation of the public by his demonstration of power/ popularity to prevent civil unrest / demonstration of the reach of Rome to gain patriotism / statement of policy on criminals or enemies of the Roman state/ demonstration to foreign powers of the control of Rome / encouraged the army to face death thus securing Rome's dominance. Any two with explanations. [4]

[Total: 12]**3**

- (a) Mosaic floor + support pillars. [1+1]
- (b) Allowed circulation of heat (from hot water furnace) / passing into different rooms / warming the floor. [2]
- (c) Noon. [1]
- (d) Details of routine based on: Palaestra, wrestling/ trigon/ fencing /boxing/ weights/ other ball games. Apodyterium / tepidarium / caldarium / frigidarium / oiling / strigiling / towelling. Three activities in three different areas. [3]

- (e) Socialising / relaxation / cleanliness / fitness/health / business.
 These must be explained in respect of the habits/ lifestyle / climate of the Romans
 ie: Romans worked in the morning / had no offices / sanitation and protection from
 disease via hygiene / not all homes had facilities / the need to establish links which
 then might be furthered at the evening *cena* for which the baths allowed some
 preparation/ exercise also key to men of military standing or perhaps retired
 soldiers. Any two points with adequate explanation.

[4]

[Total: 12]**Section 2**

- 1 Candidates may refer to the building as well as the plot and characters: Audiences often
 were loud and uncouth calling out to the actors. There were issues of audibility/seats
 close for atmosphere but uncomfortable / large audiences /tiered seating.
 Aspects of the play which might provoke comment are the padded costumes /the phallus
 / slaves /masters / women characters / pimps.
 Also the 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.
 Added to which there was some element of the ridiculing of the standard order of society
 / stereotyping of families.
 Reward sensible discussion of key aspects of any of the above in terms of the nature of
 their appeal.
 See assessment grid for allocation of marks

[16]

- 2 Candidates may include discussion of the weaponry and techniques of hunting:
 Weapons included; slings/ javelins/ knives/particularly hunting spears for face to face
 combat/nets; wide and thin meshed/horses and dogs and slave followers to drive animals
 into the open.
 Animals were tracked down and then driven into the open/ in the desired direction for the
 benefit of the "hunter"/ use of dogs important here/feathers used to drive innocuous
 animals towards hunters.
 There was also trapping of animals for shows and this is acceptable in this discussion as
 this was purely for profit. Candidates may concentrate on the hunts in the arena but there
 should be some reference to the above too. Look for sensible observations on how cruel
 this system was and modern attitude/practices.
 See assessment grid for allocation of marks

[16]

Topic 9: Pompeii**Section 1****1**

- (a) Temple / enclosure/ statues of Apollo and Diana/ firing arrows. Any two points associated with this building. [2]
- (b) Centre of administration of the town as/ it had the council meeting place / offices of the officials or similar. [2]
- (c) Gift from a priestess / to the fuller's guild /in honour of her dead husband. Two points. [2]
- (d) (i) Sea / sea gate. [1]
(ii) Access to trade /import-export for town. [1]
- (e) Centre of information /like newspapers because of notices on the bases of statues / trade – stalls were set up selling varied goods not necessarily found in shops / political chancers made speeches, thus giving Pompeians a taster of their views. Weights and measures gave validity to standards of trade / social area for business discussions under the shaded colonnade. Any two opinions explained. [4]

[Total: 12]**2**

- (a) Various stages / of an initiation ceremony / into the mystery cult / of Dionysus /and the followers of Dionysus / involved in the ceremony. Three points. [3]
- (b) She was the initiate. [1]
- (c) As a mystery cult /little known of the ceremonies / little evidence of such cults exists or similar. [2]
- (d) Major areas of activity split by corridors/ internal garden/ industry located within walls/ outward facing with balcony. But still maintains basic atrium design with rooms leading off a central courtyard. This is because it was originally close to a Pompeian *domus* but was then extended for the economic rooms i.e. farm rooms and bakery, plus terraces to overlook fertile countryside. Any two points of comparison. [2]
- (e) Farm rooms and equipment including wine amphorae and the ram's head wine press show that wine important produce/major source of revenue for villa/manner in which it was processed /exported / vines grown on the slopes of Vesuvius. Despite the number of bakeries the villa still had its own / producing enough for export to towns so there must have been an abundance of crops within easy access. Combination of the above. [4]

[Total: 12]

3

- (a) Ash covers body/body decays leaving mould / mounds in hardened rock discovered / archaeologists drill hole in surface/ pour in plaster which dries/chip away hardened ash. Three details. [3]
- (b) Fiorelli. [1]
- (c) Labelled plan / numbering doorways /and insulae / recording where finds were made / protecting some in Naples museum / replacing some with replicas. [2]
- (d) Finds not recorded/ items removed for personal collections/ destruction of site due to old techniques/debris moved around the place causing damage. Any point with an explanation of effect. [2]
- (e) Pumice/lapilli /hardened lumps of magma fall / ash cloud / people hit by large rocks/buildings collapsed on them/ choked by gasses/pyroclastic surge; i.e. deaths did not destroy bodies and the people died at various stages therefore at various levels. Some of the ash falls were light and thus actually protected buildings / sealed them despite the increasing weight / nature of the material meant that its hardening became virtually air tight thus keeping out decay / the fact that the destruction came in waves over a period of time meant that clearly defined layers could be excavated and records were more accurate. Any two points explained. [4]

[Total: 12]**Section 2**

- 1 Gates at key points leading to areas of trade activities/roads intersect/ main roads going to gates/ key roads lead to Forum /wall restricts entry to residential areas/ grid plan allows maximum accommodation because of insulae / centralised key areas for entertainment and commerce / ease of finding way around / water supply linked in to layout with water towers/fountains etc at corners and intersections. Discussion of the benefit to visitors and Pompeians should be based on such aspects.
See assessment grid for allocation of marks.

[16]

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

Vettii:

No Tablinum / double Atrium design/ women's quarters /stables / rooms off the garden/irregular shape. In terms of 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. Business/entertaining/relaxation/ womanising.

Dancing Faun

Occupies entire block (insula) / double atrium / two entrances/ entrance at back/double peristyle.

Details of decoration: e.g. Alexander mosaic / cat and partridge/doves and jewel / woman on panther. Located in summer rest rooms /dining rooms +statues.

Entertainers-seasonal relaxation rooms/ visitors, guests-alternative set of rooms/relaxation/ hygiene-own set of baths rest rooms/gardens. Reasonable suggestions based on evidence of the houses.

See assessment grid for allocation of marks.

[16]

Topic 10: Roman Britain**Section 1****1**

- (a) (i) Fort. [1]
(ii) Housesteads /Vindolanda /Chesters. [1]
- (b) (i) Cohort / around 800/1000 men (Later cavalry joined /500) Smaller forts possibly 500 infantry. [1]
(ii) Main base for soldiers/ storage of main supplies / monitoring of main gates / monitoring of key population areas /strategic positioning for offensive/ also construction work. [1]
- (c) Milecastles: fortified gateways at intervals/double gates at front and rear / accommodation and base for soldiers / access to top of wall / quick response units. Turrets: 20ft high square towers / every third mile / look out posts for monitoring external and internal goings on. Candidates need not use the technical term for each construction but should give a clear indication that they have identified a particular sort. [2]
- (d) Headquarters building /commander's base / *Principia*. Decision-making / payroll /standards kept there /included Basilica /addressing officers from tribunal. [2]
- (e) Candidates may refer to any of the following:
Clear intention to divide Empire from barbarians / Rome restricted in distance of conquest / little benefit in advancing further North / Hadrian's desire for permanent frontiers part of his policy/ long history of uprisings / tribal nature of Britain - by containing them there was a better chance of ruling them. / No natural demarcation (eg. river) /so the wall allowed better supervision of frontiers- preventing large-scale movement or attack from North. At the same time forts do protrude beyond the wall which suggests some interest outside the main frontier. There are many schools of thought on this question allow explanation of any two plausible suggestions. [4]

[Total: 12]**2**

- (a) Spring/natural water supply/religious site. Any two. [2]
- (b) Blacksmiths/jewellery/spinning (weaving)/pewter/ lead/shoes. [2]
- (c) Social meeting place-nothing like that in pre Roman British towns/health hygiene-little focus on plumbing or facilities in homes and towns/opportunity for worship – religion part of the Romanisation /integration of community into the empire – peaceful means of Romans and Britons getting on together / centre of trade – busy-crafts developed there. [4]
- (d) Integration of gods- Sul-Minerva (altar + head of Minerva). Luna pediment- shows a Gorgon's head-/mythology of Rome part of British learning. Main temple shows how religion was integrated into a site designed for enjoyment. Temple courtyard has names of gods and goddesses of Rome- Evidence of Christianity also found there. Romanisation via attraction of baths. Basically the whole baths complex shows how the Romans familiarised the British with Roman gods and associated them with British gods at the same time. [4]

[Total: 12]

3

- (a) The governor of Britain at the time of Boudica's rebellion / thus commanding the Roman forces. [1]
- (b) London (allow St Albans). [1]
- (c) According to Tacitus: Prasutagus, the late king of the Iceni, in the course of a long reign had amassed considerable wealth. By his will he left the whole to his two daughters and the emperor in equal shares, believing he could provide tranquillity for his kingdom and his family. But -his dominions were ravaged by the centurions; the slaves pillaged his house, and his effects were seized as lawful plunder.and the most illustrious of the Icenians were, by force, deprived of the positions which had been transmitted to them by their ancestors. The whole country was considered as a legacy bequeathed to the plunderers. The relations of the deceased king were reduced to slavery. Instigation of tax demands linked to costing of temple of Camolodum. Possibly recall of Seneca's loan. Two points based on this account. [2]
- (d) Iceni. [1]
- (e) Colchester was the original target of Claudius's invasion and the place where he accepted defeat of the Britons. Boudica had been joined by other tribes, as well as the Trinovantes to the south, who had their own reasons to hate the occupation. Roman veterans, who settled at Colchester had expelled the native people and appropriated their homes and land, treating them like prisoners and slaves. The Temple of Claudius was particularly offensive, "a blatant stronghold of alien rule" that had to be supported by the very people whom Rome oppressed. (Dio) It was the capital of Empire and the seat of the Governor. [2]
- (f) Boudica poisoned herself / committed suicide /possibly died in final battle. [1]
- (g) Even after the defeat the immediate effects were negative. Paulinus kept his army in the field; forces were transferred from Germany to make up the losses to Legio IX. Hostile tribes, as well as those who had been neutral, suffered punitive reprisals. There also was famine, as the Britons had neglected to sow their crops for the season, assuming that they would capture the Roman stores. The new procurator of the province was Julius Classicianus. He encouraged the Britons to hold out, in hope that Paulinus might be replaced by a governor not so determined to exact vengeance. His report to Rome prompted an inquiry and, eventually, an excuse was found to have Paulinus recalled. The new governor's leniency quietened the rebellious Britons. Apart from military successes the longer term effects were more positive.
There was 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. Any two opinions with explanations. [4]

[Total: 12]

Section 2

- 1 Discussion of benefits may include details of types of town and how they were administered. Candidates may refer to the following:
Security of markets and trade / local produce widely circulated but also the possibility of imported goods/ability for swifter and more secure transport of produce/water supply /sanitation/medicine/integration of Roman religion thus feeling part of Empire.
Governors representing emperor / commanding army / security of province/ military recruitment / diplomatic relations / oversee government of individual cities / dealing with town magistrates / acting as ultimate judicial authority / legal cases involving Roman citizens / travelled province hearing cases in person. Aided by clients, friends and staff.
Procurator controlled finances: collection of revenue and dues /taxes /expenditure / army salaries / supervised mines / acted as bailiffs.
Role of the Baths /shows etc.
This topic is wide ranging.
Candidates may differentiate between the different types of town:
Coloniae - Autonomy of citizens / constitution of Republic /Roman citizens' various rights before the law.
Municipia - Free town / annual magistrates / given citizenship.
Other towns: At first military control / then elected councils /annual magistrates for justice and taxes.
See assessment grid for mark allocations.

[16]

- 2 In Chester: Obvious integration with local community/hierarchy /partnerships / foreign legionaries stationed/luxuries such as baths / amphitheatre largely for training purposes so fairly secure /trading centre with proper administration/ also it was a Roman harbour and an important base for the conquest of Wales. Evidence suggests the legions were experienced in naval operations. We have full details of kit and armour/weaponry.
Tombstones suggest marriage with locals. There are interesting developments in terms of religion. This is a very varied question allow all valid material linked to the question.
Candidates who know this area well should be rewarded for references to specific pieces of evidence, much of which will be part of their Chester museum pack.
There are over 120 inscribed stones recorded in the *R.I.B.* for Chester, including 18 altar stones to assorted gods, 5 building inscriptions, 2 cohort and 6 centurial stones.
However, by far the most evidence has come in the form of tombstones, 94 of which have been recorded in total. Candidates may refer to any of these.
See assessment grid for mark allocations.

[16]

1940/23/24 Paper 2 Higher

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

Section 1

- 1 Page 125 (111)
- (a) (i) Troy. [1]
- (ii) **One** of: The Greeks had destroyed it [1] he was on his way home from the war [1] the Greeks were victorious [1] the Trojan War was over [1]. [1]
- (b) (i) Alcinous / The king of the Phaeacians [1]
- (ii) Alcinous has given him proper hospitality [1] he is obliged now to give details of himself [1]. [2]
- (c) He lost 6 men from each ship [1]; 72 in total [1]. [1]
- (d) He was faced with his men refusing to leave + he resorted to dragging them back to the ships. [2]
- (e) He's a good leader in that he shows concern for his men (he made sure everyone got a fair share of the spoils) / he is a wise judge of circumstances (said they should leave with all speed) / he's pretty useless as a commander (the men refused) / still the warrior king as at Troy (he swoops in and sacks the place without any cause / kills all the men / takes the women as plunder). 2 points + evidence. [4]
- [Total: 12]**
- 2 Page 317-8 (278-9)
- (a) **One** of: it was a gift [1] from Iphitus (a very good friend of his) [1] it was given to him [1]. [1]
- (b) (i) Only Odysseus can string the bow/someone as strong as Odysseus [1]
- (ii) She told them she would marry one when she had finished weaving a shroud [1] unpicked it at night so it wouldn't get finished [1]. [2]
- (c) **One** of the pairs: He very nearly strings the bow + so we see him as close in stature to his father [2]; stringing the bow + manhood [2]; He sends his mother off to her room + so we see him as growing up / taking over his manhood rôle of head of the household [2]; insists on giving the bow to the suitors + is assertive [2]; is obedient to his father + he stops trying to string the bow when Odysseus indicates. [2]
- (d) Xenia (laws of hospitality) [1] require that she entertain them as guests in the house if they present themselves [1]; outnumber by suitors + Penelope/Telemachus are not strong enough to oppose them [2]; relevant mention of social authority with explanation [2]. [2]

- (e) He makes it clear at the outset that she is strong (she is forthright in her words 'you have *exploited* this house' / the sarcasm of 'proud suitors' and 'gallant lords') / brings out the sadness of what she is agreeing to do (lovely house...so full of good things...even in my dreams I never shall forget...) / brings out her cunning (she makes the task sound easier than it is – 'whoever strings the bow *most easily*', as if many will, but some will do it more readily than others). He brings out her modesty (she draws a veil over her cheeks). 2 points + evidence. [4]

[Total: 12]

3 Page 350 (306)

- (a) (i) He was disguised as a beggar [1]; he had been away for 20 years [1] [1]
 (ii) **One** of: Eurycleia or Odysseus' nurse [1] Eumaeus [1] Philoetius [1] (or just *herdsmen*) (Telemachus [1]). [1]
 (iii) **One** of the pairs: Eurycleia recognised the scar + in the bath [2] Odysseus showed the scar to the herdsmen + and reminded them of the boar incident [2] (Odysseus appeared to Telemachus + beautified by Athene [2]) [2]
- (b) (i) Raised her aegis to protect him / panic among the suitors / scattered the suitors / disguised herself as Mentor / spurred on Odysseus / made the volley of spears miss. [2]
 (ii) She is the goddess of wisdom [1] Odysseus is renowned for his cunning/wise plans [1] she is associated with war and battle + he is fighting the suitors [2]. [2]
- (c) Loves to use the little details (Penelope's point about the maid being her father's gift) / the simile to enhance our experience (here the desperation of the sailors and the relief of the safe homecoming) / the detail of the simile (Poseidon has battered them, foaming surf, bodies caked with brine) / the epithets (rosy-fingered / of the flashing eyes) / clear explanation of formulaic composition 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 Details of any of the lesser figures, showing how each chosen character adds something to the particular interest of Homer's stories e.g. the nature of the Lotus eaters as benign, rather Bohemian figures and the contrast with the cannibalistic Laestrygonians / the reasonable violence of the Cicones in response to Odysseus' unprompted attack / the loyalty of the some servants in contrast to the sponging suitors. Reward any reasonable points with the evaluation marks going for the variety of figures chosen (or skill in exploration of fewer) and some assessment of how this variety offers particular enjoyment. Any reasonable argument with evidence.
 Treatment of Odysseus, Telemachus and Penelope should not be accepted as the main answer; examples relating to them may only be used by way of comparison.
 Award marks according to the assessment grid.

[16]

- 2 The atmospheric start with the view from afar and the strange aspects of the island / the tension inherent in Odysseus' folly for staying in the cave / the excitement value of the arrival of the monstrous Cyclops / the gory details of the brain smashing / the clever trick with the sheep / the tension when Odysseus foolishly reveals his name and there is doubt if he will escape / or indeed what will be the effect of the curse on him. Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

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

Section 1

1 Page 144

- (a) (i) Briseis; captive girl. [1]
- (ii) Agamemnon had had to give his own prize back [1] it was unacceptable (Heroic code) as king of all the Greeks to have less than the other kings [1]; Achilles and Agamemnon argue [1] and Agamemnon decides to take Achilles' prize [1]. [2]
- (iii) They have promised that Agamemnon can have loads of booty after the next battle + to compensate him for the loss [2] Achilles deserves the greatest prizes anyway + because he does all the real fighting [2] just as Agamemnon finds the loss of part of his spoils unacceptable as a Hero + so too must Achilles find the loss of status implicit in having less conspicuous wealth unacceptable (more on the heroic code) [2]. [2]
- (b) The Greeks are all dying because of you [1] you are unreasonable to demand this one girl when you are being offered plenty of other ones instead [1] we are your best friends [1]; it's only a single girl – this is unreasonable [1]. [1]
- (c) Three very different characters + maximises the chances of one of the approaches being successful [2]; accept discussion of one individual with development. [2]
- (d) He characterises him as a typical old man in his gentle boasting (recalling his more vigorous day escaping *so easily* from the guarded house) / he shows us a soft side in his fondness for Achilles (all the details of sitting him on his knees etc.) / he introduces a note of pathos (he was never going to have any children of his own) / he seems to be sliding in a touch of craftiness too (the last line is perhaps a dig that Achilles should be thinking more of what he owes him). 2 points + evidence. [4]

[Total: 12]

2 Page 358-9

- (a) Disguised as his brother [1] she had persuaded him to stop and fight [1]. [2]
- (b) (i) Killed Patroklos. [1]
- (ii) Patroklos had gone out in Achilles' armour [1] Hektor had fought and killed Patroklos [1] (any relevant details). [2]
- (c) (i) **One** of: not let the dogs eat his body [1] let his parents ransom/get back his body for burial [1]. [1]
- (ii) Without a proper burial [1] he can't go down to the underworld [1]; Trojans can't grieve properly [1]; gods will not accept this [1] [2]
- (d) Varied (Hektor's words / account of the last throws) / pathos (Hektor realises that he is alone against Achilles) / the drama of the description of the two as they charge (Hektor *swooped* Achilles' spear quivering in his hand) / the way the simile makes us see Hektor for a moment as the stronger (like the eagle about to snatch a lamb) / the way this turns completely around when we see Achilles invincible (with Hephaistos' armour). 2 points + evidence. [4]

[Total: 12]

3 Page 408

- (a) (i) Priam (his father). [1]
- (ii) He needed to offer enough to show respect for Achilles' heroic status [1] in order for him to consider allowing Priam to ransom his son [1]; a god told him to [1]. [2]
- (iii) He felt he would be protected / because Iris had told him to go and do it [2] when he prayed to Zeus to give him a sign that it would be okay to go / an eagle flew by on the right (which clearly indicated Zeus' approval) [2]; a god was with him [1]. [2]
- (b) Achilles had promised Priam that he would keep the Greeks away from the fighting for the 11 days of the funeral. [1]
- (c) She feels that Hektor has abandoned his son / to be at the mercy of anyone who hated Hektor from the battles [2] she feels he abandoned her / without leaving her some final words to remember him by [2]; the city has lost its best guardian [1] and will definitely fall [1]. [2]
- (d) They may argue either way – reward sensible thoughts. They might mention that it has a fine element of pathos in the Trojans' weeping and this is in keeping with the moments throughout the Iliad where Homer seems to be suggesting that war is not that glorious really / Or alternatively that it is an odd place to end the work when he begins with the statement that it is all about the anger of Achilles / or is that the point, that the final proof of Achilles' growth to manhood is that he allows this burial / or maybe they'll think about the way this might be just one of 5 epics, so this is a nice cliff-hanger with the way it shows the Trojans anxiously keeping a look out while they finish the funeral. 2 points + evidence. [4]

[Total: 12]

- 1 Yes in that the poem does chart Achilles' movement from angry youth to more mature young man :Bk 1 establishes the character of Achilles (petulant/indignant/righteous anger/but youthfully arrogant in his own way) / it establishes the contrast with Agamemnon (haughty/arrogant) and so sets the theme clearly (anger of Achilles) ; Book 9 shows his bitterness and highlights the excess in him (his harsh reply to Odysseus / the overweening pride pointed out by Phoenix etc.) ; Book 23 shows his pitiless pursuit of vengeance against Hektor (the harsh words about the dogs eating him etc.); Book 24 is the resolution of the theme as he is gracious with Priam (mostly) and behaves with respectability and understanding.
No in that there is so much more – there is the whole theme of mortal tragedy and suffering as the inevitable outcomes of war and conflict, there is the nature of the gods and the way mortal life impinges little on them. There is a wider emotional tone throughout (Thetis with Achilles / Andromache's grief etc.) Any reasonable argument with evidence.
Award marks according to the assessment grid.

[16]

- 2 Yes and no! He presents him as disagreeable (rude to Chryses) unreasonable (the ransom Chryses offers is very fair) but the way he delivers Agamemnon's arguments reminds us of the nature of the Homeric code and the importance of the visible signs of wealth for your status (for which the Greek audience would feel some regard) / He puts some of the blame on Achilles since he is goaded to some extent by Achilles (shamelessness is your very clothing / Drunkard, etc) / and there is an awareness all the time that he needs to retain appearance of control in the full forum of the Greeks assembled / There is both sympathy and irritation perhaps in the he gets drawn into the spiteful (?) focus of taking specifically Achilles' prize which raises the stakes a bit. / In

Book 9 Homer shows a different angle: Agamemnon is in an agony of indecision, suggests going home; the shock of this to the others is thrown into sharp relief by Diomedes' uncompromising remarks about his folly / Others give their advice and are disparaging too in varying degrees / but Homer ensures that there is some sympathy to be squeezed out of his speech at this point in his acknowledgement that he was blinded by his foolish heart. etc. Any reasonable argument with evidence.
Award marks according to the assessment grid.

[16]

Topic 13: Sophocles: Oedipus the King and Antigone

Section 1

1 Page 3

- (a) (i) **One** of the pairs: this is what the weak use + when they are seeking help from the strong [2] this is how Zeus expects mortals to approach him + when seeking his help [2]; emblem [1] of ritual supplication [1]. [2]
- (ii) **Point + Explanation:** he dealt with the sphinx / so he has saved them once already / he is the king / they think this gives him good experience to solve problems. [2]
- (b) (i) Apollo; Phoebus. [1]
- (ii) **One** of: he is the one who has sent the plague [1] he is the god of oracles so will be able to tell them what to do [1]; god of Music. [1]
- (c) **Two** of: he has sent Creon [1] to the oracle / Delphi [1] asked Apollo to clarify what's going on. [2]
- (d) He shows us from the outset that he regards himself as a father-figure (addresses them as 'my children') / establishes his concern for them (sympathy for the gathering) / makes sure we see his awareness of his importance ('famous Oedipus, as everyone calls me) / shows he is thorough (I thought it wrong to rely on reports). 2 points + evidence. [4]

[Total: 12]

2 Page 77-79

- (a) **Two** of: shepherd [1] gave Oedipus to the messenger [1] was the only one to escape at the crossroads [1] asked to be sent off to fields when Oedipus arrived at Thebes [1] Laius' servant [1]; person given Oedipus to kill him. [2]
- (b) (i) He thought Merope and Polybus (king/queen of Corinth) were his parents [1] the oracle said he would murder his father [1]; challenged by drunkard [1] and so goes to oracle [1]. [2]
- (ii) He was afraid to return [1] the second part of the oracle about marrying his mother might still come true [1] he was afraid of marrying Merope [1]. [2]
- (c) The earlier discussion with Creon [1] meant that Oedipus would be the murderer [1] (note in the commentary). [2]
- (d) Jocasta's approach changes effectively (forget all about it / do it for me / I know more than you) [2] Oedipus is well characterised (hasty conclusions / doesn't listen to her at all) / increasing tension (as they get further apart and Jocasta becomes despairing of him); stichomythia or similar aspects of style; 2 points + evidence. [4]

[Total: 12]

3 Page 61

- (a) **One** of the pairs: Polyneices was attacking the state + a king's duty is to protect the state/set an example of Polyneices [2] Polyneices was trying to usurp the throne + a traitor to the country needs to be given the harshest treatment [2] or similar. [2]
- (b) **One** of the pairs: Since he was her brother + she had a family duty to bury him [2] the gods' laws have precedence + over man-made laws [2] with both her parents dead + she could never have another brother [2]; respect dead over living because you will be with them for longer [2]. [2]
- (c) Hades was the god of the underworld/ Acheron was one of the rivers of the underworld + this is appropriate to her impending death [2]. [2]
- (d) **One** of: she was scared of the edict + which would lead to their deaths [2] Antigone wouldn't let her help in the end + since she wanted to be a martyr [2] she held that it was not up to them to dispute the king's laws + therefore it was right to obey the edict [2] or something similarly reasonable. [2]
- (e) Yes: he induces a sense of pathos (last journey / looking at the sun for the last time) / also a sense of horror (going to the underworld while still alive – buried alive) / he draws on our feeling of lost happiness (no marriage bed) [4]
No: we are drawn with the chorus to perceive her own responsibility in what she is doing (of your own will) / and that she claims it is a glorious thing that she is doing and she will get praise for it. 2 points + evidence.

[Total: 12]

Section 2

- 1 Discussion should range around how much they feel there is any exciting action in either play (the faster pace of Oedipus' inexorable rush to his doom?) / how much interest there is in the suffering of any of the characters (a consideration of the collateral damage as well as the protagonists) / whether they feel empathy for any of the characters and feel involved in their sufferings / opinions on Antigone dying in the middle of the play (discussion of Creon as the real tragic hero etc.) / opinions on the lengthy scene with Oedipus' children and whether this detracts from the impact or enhances it / some consideration of the nature of the chorus in ancient drama and its effectiveness or otherwise / some views on the message of the play. The best answers will cover the full range of the above, or give a particularly telling discussion of a smaller range. Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

- 2 Sympathy for Oedipus: He presents us initially with positive aspects: the fatherly concern for his people / the way he is trying to do everything to help etc / his desire to be a good king (need to steer the state well etc.) His huge optimism when Jocasta is trying to stop him going further is heart-wrenching since we know what is just around the corner. The counter argument will point out that as the play develops we see less likeable aspects: paranoia with Creon / excess in his threats to the old shepherd etc., his lack of understanding of Jocasta and the implied arrogance in his retelling of the meeting with Laius and the way he talks of his success with the Sphinx. (though we are less inclined to dismiss him out of hand in the light of our earlier experience of him?).
sympathy for Creon: in Oedipus the King Sophocles focuses on him as wronged by Oedipus so there is sympathy there / he appears rational and a good fellow from his

remarks about how he is happy with his lot as brother-in-law to the king / at the end of Oedipus the King he seems a bit uncaring of Oedipus perhaps, but we can understand this since it is not unreasonable to feel that the gods should be consulted carefully after Oedipus' own awful experiences / In Antigone Sophocles shows us his better side first (as before) in his views of kingship that are reasonable / and when he tries to give Antigone a let-out when he first interviews her. On the other hand his remarks on women are verging on the paranoid (I shall never be ruled by a woman) / his severity (threats to the sentry) / he becomes increasingly hard-line (first with Teiresias and then Haemon) / and his cruel words (to Haemon 'plenty more fish in the sea') are designed to make us view him in a less sympathetic fashion. Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

Topic 14: Euripides: Bacchae and Medea

Section 1

- 1 Page 11-13
- (a) (i) Blind prophet. [1]
(ii) Pentheus' (the king's) grandfather (allow wider accurate points such as founder of Thebes [1] grandfather of Agave [1] son of Agenor [1] etc.). [1]
- (b) (i) Animal skins; Fawnskins; ivy-leaf garland. [1]
(ii) These are the clothes of the worshippers of Dionysos / they are off to worship Dionysos so they need to be dressed this way; grandfather of Dionysos. [1]
- (c) He had rescued Zeus from Typhon [1] his wife had been Harmony (daughter of Ares and Aphrodite) [1] killed the dragon offspring of Ares [1] on Athene's advice sowed the dragon's teeth [1]. [2]
- (d) Either: No - In his speech to Pentheus he tells him to lie [1] to preserve his mother's good name [1] [2]
Or: Yes – In his speech to Pentheus he reminds him of Actaeon [1] and warns him not to risk the same awful fate for angering a god. [1]
- (e) Possibly humorous: Characterisation as typical old men (it is sweet to forget that we are old) / the vision of the two old men dancing / their appearance in the Bacchants' clothing / the two of them helping each other get about
Possibly distressing: they are two of the most dignified elders of the city (especially since Tiresias is well known prophet) and they are presented without dignity.
Possibly to feel sorry for them: they are important men but powerless through their age (we must honour him as much as we are able.. shake our grey heads...it is sweet to forget that we are old...I will guide you though we are both old). 2 points + evidence. [4]
- [Total: 12]
- 2 Page 69-71
- (a) (i) To spy on the Bacchants. [1]
(ii) Dionysus. [1]
(iii) He couldn't see their excesses from below / he wanted to get the best view of what they were doing / (Dionysus pulled down the tree so that he could get onto it). [1]
- (b) **One** of the pairs: They had been driven mad by Dionysus + it was a punishment for not believing he was a god [2] Bacchants worship in this way (roaming round mountains) + Dionysus' punishment of them for not believing he was the son of Zeus. [2]
- (c) (i) She needed to make sure he didn't report the secret rites to others. [1]
(ii) **One** of: It was punishment to Agave for the way she denied his divinity [2] it punished *both* the sisters, because they were both as unpleasant about Semele [2] it was the proper deserts for Pentheus for his arrogance / for punishing anyone who worshipped Dionysus [2] It was a staggeringly dramatic way to impress upon the people of Thebes that Dionysus was a god to be reckoned with [2] etc. [2]

- (d) The screaming all the way down from the top of the pine / the way he knows what is coming, which accentuates our sympathy for him / his desperate attempts to persuade his mother to recognise him / the pathos of his touching her cheek / his repentance in his last words / the horror of the way he is torn apart / and the way he is alive for rather a long time during it (screaming as long as he had breath) / the juxtaposition of his cries with the jubilant howls of the Bacchantes. [4]

[Total: 12]

3 Page 73-75

- (a) (i) **One** of a gown / a crown. [1]
 (ii) The new bride would never take it from her – she'd be suspicious; more sympathy for children. [1]
 (iii) The gown has killed the new bride. [1]
- (b) (i) **One** of the pairs: she helped him get the golden fleece / but now he is casting her off [2]
 she has been a devoted wife to him / but now he has married another [2]
 she betrayed her family for him / but her sacrifice is nothing to him [2]
 she abandoned her homeland and followed him to Greece / he is casting her adrift in this foreign land [2].
 (ii) To kill their children.
 (iii) It leaves Jason without heirs / which hits him hard because that is the thrust of his argument for marrying the new bride (and it is fundamental to the male view in the ancient world) [2] by removing the new bride / she robs Jason of the chance of having further children (or of having a future at all, since that was why he wanted the marriage and the alliance) [2]
- (c) The agonised backwards and forwards movement of her changing her mind makes your emotions swing / her appeals to the children directly draw our sympathies / the psychological divide in the way she addresses her heart with exhortations as if it were a separate entity to be reasoned with / the horror of the way she can contemplate killing her own children just to prevent her enemies from laughing at her (by our standards at least not a big enough thing for such an awful act). 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 • The nature of Pentheus - arrogant (won't listen to any of Cadmus' arguments about Semele etc. or Tiresias' reasoning about the thigh/hostage thing) / stubborn (can't see the reasoning of how gods want worship like kings do) / harsh (threats to punish Tiresias, locking up the women, threat to behead Dionysus etc) / obsessive (convinced despite all evidence to the contrary that the women are engaging in sexual depravities) / unpleasant (in his eagerness to watch the supposedly lewd revels) / powerful and on the tyrannical side (chorus say they fear to speak freely, the messenger says he fears the swiftness of his moods and his excessive temper, Cadmus talks at the end of how Pentheus used to *punish* anyone who had been horrid to his grandfather)
- How far this affects one's response to his end – is it too gruesome? He threatens people a lot and people are afraid of him, so he deserves to come to a sticky end? He doesn't listen to any of the evidence so this obsessiveness means there could be no other possible end? He is horribly voyeuristic and such an unpleasant man can't arouse our pity no matter what the end? His final words regretting his mistakes make us pity him? There is something too tragic by far in his death at the hands of his

mother? We find sympathy in the way Dionysus manipulates him into such extremes / his confusion over how Dionysus has escaped? etc.

Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

- 2 A very wide question that can be answered as they choose. I would anticipate discussion of the nature of the 'meaning' of the play, the characterisation of Medea and Jason, the dramatic potential of the performance.

Points might be: we find Medea both awful and sympathetic as a character / this enables us to be horrified at her acts yet understand the nature of what makes her do it / the chorus endorse the sympathy we feel thus strengthening her case / we can learn about the nature of humanity and what we are driven to by passion / we are challenged to understand why she is not punished but is taken away by a god and rewarded with a haven at Athens / Jason is portrayed most unsympathetically / did this challenge the ancient Athenian audience's preconceptions to which Jason often gives voice / the role of the messenger speech in horrifying the audience / the dramatic impact of the agonised cries off stage (Medea at the beginning, the children at the end) / the unusual nature of the way the chorus interact with the children's cries off stage.

Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

Topic 15: Aristophanes: Acharnians and Lysistrata

Section 1

1 Page 14

- (a) It was where the Assembly met [1] in order to decide on state policy [1] (or similar). [2]
- (b) **Two** of: rope painted red drawn across agora [1] fine imposed if caught with red paint on clothing [1] because avoiding civic duty [1]. [2]
- (c) **Two** of: rotating [1] governing group [1] drawn from the ten tribes [1] in charge of running the Assembly [1] cabinet [1] (any valid details). [2]
- (d) They go with huge expense accounts [1] but squander the money on luxurious living [1]. [2]
- (e) He makes Dikaiopolis a very ordinary guy / to draw on audience empathy; he establishes early on the theme of the play / 'how to get peace; he keeps the baser element of the audience in the mood with the basic humour / like farting and plucking his hairs; he shows Dikaiopolis' passion through the dramatic exclamation and rhetorical question 'O Athens, Athens...coming to'; he presents an amusing image of the Executive committee acting in an undignified way / jostling and shoving to get the best seats. 2 points + evidence. [4]

[Total: 12]

2 Page 47

- (a) **Two** of: Athens is at war [1] trading with Boeotia (on the Spartan side) was impossible [1] he has a personal peace [1]. [2]
- (b) **One** of: geese / hares / foxes / moles / hedgehogs / cats / badgers / martens / otters / eels. [1]
- (c) (i) An informer [1] something he can only get in Athens [1]. [1]
 (ii) **One** of the pairs: by laying information against all and sundry / they acquired a lot of confiscated goods [2] he's full of tricks/ that'll make him money [2]. [2]
- (d) Megara is suffering dreadfully because of Athens' actions in the war [1] this is reflected in the way the Megarian is reduced to selling his daughters [1]. [2]
- (e) Aristophanes offers his usual wide range of humour: the Theban's amusing country accent / that makes the man sound like a yokel (Irish joke equivalent) / he appeals to the baser element in the audience with the crude name of the song / he offers us a topical joke about the Chaeris clan / He reflects the bumpkin nature of the Theban in the stupid way neglects the really good stuff he has (e.g. eels) and offers insects (two wings or four) / He always enjoys a good pun – here the fowl weather. 2 points + evidence. [4]

[Total: 12]

3

- (a) Having sex [1] getting the money [1] going to the Acropolis [1]. [2]
- (b) In the battle of Salamis Artemisia was a female captain in Xerxes' fleet who rammed a ship on her own side to escape difficulties. (Any two relevant and accurate details about Artemisia.) [2]
- (c) **Two** details of the carding and spinning etc. / similarity of household management to the requirements of running the state. [2]
- (d) She is Spartan (on the enemy side) [1] the only way it will work is if they have a united front [1]. [2]
- (e) Joke about the fig-leaves (like stuffed vine leaves today) / the removal of the tunics to leave them supposedly naked / the fact that the phallus would still have been there and so all the more obvious / reinforcing their stated aim to be more like men / the sexual innuendo of ramming, arousing the dormant strength of the 'limbs', riding (of a certain kind), staying mounted, slipping off easily. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 Answers will focus on the initial upright appearance of D and how he seems to be wanting democracy to be properly functioning etc., the social conscience, and how sincere his speech is, and the reasoning inside it, then how he becomes much more self-absorbed and ultimately is only out for personal benefits (details from the text of how he rejects the requests for the peace on Dercetes' eyes etc). Is he a likeable rogue or a genuine idealist who cannot live with corruption? With Lysistrata there will be arguments about the way women are the ones to come up with the successful ideas and how by modern standards Lysistrata seems a good example of Emancipated Woman...Balancing this is the consideration that for Aristophanes the comic notion of women running the state is as wild a fantasy as a state of Birds etc. There should be details of the texts to support all comments about characters. Any reasonable argument with evidence. Award marks according to the essay grid.

Award marks according to the essay grid.

[16]

- 2 Hopefully the best discussions will look at both the issues and the humour, but will explore the nature of political satire as inherently something designed to be a combination of humour and education as much today as then. Exploration of any of the issues that Aristophanes explores, the most likely, of course, being that of peace, but also how he criticises the way that the politicians go about the business of governing (late arrival at the Assembly, easily hoodwinking the populace etc) and in passing reflects upon human nature itself (the women find the sex strike as hard as the men do etc.). Arguments should show how well Aristophanes achieves his goal of delivering a sound message (e.g. showing the benefits of peace / showing up the poor behaviour of politicians etc.) and how much he chooses to deliver the information that is going to give him the best laughs (Dikaiopolis' explanation of the causes of the war, the use of Reconciliation's naked body etc). There should be evidence from **either** play (or **both** or **other** plays if read) and for the very best marks there ought to be some awareness of the other side – Dikaiopolis' greedy self interest (won't share the peace with the farmer or, at first at least, the best man) / the over-cynical approach (does Aristophanes think anybody is worthy?) and the nature of the comedian's desire to raise a laugh no matter what etc., for the best marks. Any reasonable argument with evidence. Award marks according to the essay grid.

Award marks according to the essay grid.

[16]

Topic 16: Herodotus: The Persian War

Section 1

1 Page 36

- (a) (i) **Two** of: he wants to punish the Athenians for what they did to his father [1] (details of this e.g. burning of Sardis/ helping Ionians) [1] he wants to burn Athens because of the burning of the temples in Sardis/ Lydia/ Asia [1] they despatched his father's troops embarrassingly thoroughly (detail of Marathon) [1]. **[2]**
- (ii) **One** of the pairs: If he conquers Athens and the Peloponnese, + Persia will end at the edge of the world/ enslave the whole world [2] once the Greeks have been removed + no one will stand against the Persians/ enslave the whole world [2]. **[2]**
- (b) **Two** of: Greeks are great fighters [1] who have won once before [1] there are no harbours to shelter the fleet [1] the desire for land will consume his resources [1] (he won't ever stop wanting to gain more, if he is successful). **[2]**
- (c) Xerxes regretted whipping the sea for the damage to his bridge [1] so the offering is to make up for it [1]. **[2]**
- (d) He impresses on his readers that Xerxes is a good leader (his encouraging tone / the way he says we must all to our best) / respectful of the gods (says they should pray before moving) / sensibly cautious (offering to the sun to avoid misfortune). 2 points + evidence. **[4]**

[Total: 12]

2 Page 44

- (a) Athens would be destroyed. **[1]**
- (b) (i) The wall round the Acropolis was wooden (made of thorn) [1] so the oracle meant that everyone would be safe in that part of the city [1]. **[2]**
- (ii) The wooden wall meant the navy. **[1]**
- (iii) The '*blessed* Salamis' [1] bit indicated that the Athenians would be victorious [1] in this battle that would be fought there [1]. **[2]**
- (c) **One** of the pairs: If Athens had caved in to Xerxes + no-one would have been strong enough to fight him [2] if the Athenians hadn't held the sea + the land force wouldn't have been able to keep off the Persian raids on coastal cities [2] if Xerxes had had this kind of free hand at sea + Sparta would have been left high and dry + with numerous and glorious but useless deaths [2] If the Spartans had seen all the other cities caving in + they would have come to an agreement with Xerxes [2] without naval support + the Isthmus wall was always going to be useless [2] (ref. page 43). **[2]**
- (d) Elements of story-telling are: engaging our sympathy for the ambassadors (distressed / almost abandoning hope) / there is a kind of pathos in their begging for a better outcome by another prophecy / the full prophecy lends a slight air of awe / the interjection by the narrator ('-and indeed it was-' is something of a storyteller's technique, hinting at the outcome. Putting the ambassadors' thoughts into direct speech lends a sense of storytelling to it all (though remember that this was historical convention at the time) On the other hand, he is giving a solid delivery of salient points. At least one reference to passage for 4. **[4]**

[Total: 12]

3 Page 48

- (a) The Thessalians asked them to come up and assist in holding back the Persians (there was a narrow pass there like Thermopylae) [1] they had threatened to agree to join with the Persians (already committed by their ruler but suggesting that they would do otherwise) [1]. [2]
- (b) (i) Spartan. [2]
 (ii) The Athenians would have liked to be in command of the fleet [1] the allies said they'd split the fleet [1] if the Athenians took command [1].
- (c) (i) Despite far greater numbers in Persian fleet / despite the fact that the Persians probably had more manoeuvrable ships [1] the outcome was inconclusive (the Greeks held them to a stand-off) [1] / Draw [1] [2]
 (ii) Damaged in a storm. [1]
- (d) The detail of the position of Artemisium allows the strategic position to be understood (narrow channel / between island and mainland / significant point because of Euboea) Unnecessary detail of the temple of Artemis is just engaging in bringing it to life as a real place rather than just a battle diagram / the unimportant details about local names and shrines to Heracles fill in a more colourful picture for us / the last details are focused on helping us understand how the strategies will work (supply routes importance etc.). At least one reference to passage for 4. 2 points + evidence. [4]

[Total: 12]

Section 2

1 Discussion should range through details of:

Miltiades: skills at strategy (the cunning of his battle plan designed to trick the Persians into the pincer movement trap / details of this) / skills at managing people (the way he chooses his arguments to persuade the Polemarch of the merits of the bold move of fighting the Persians when outnumbered so badly) / conversely Herodotus probably overdoes the business of the heroic and noble in waiting for his proper command day / he was no angel if we are to believe the details Herodotus gives us of his demise after Marathon

Themistocles: ability to manipulate people (through his interpretation of the oracle / his use of trickery to manipulate Xerxes into fighting at Salamis / details of his speech to Eurybiades) / he has a good eye for strategy (making the Greeks fight at Salamis by getting Xerxes to surround them before they could leave) / conversely there is plenty of bad press from Herodotus about later events (alleged greed in demanding of money from the islands with threats to set the fleet on them if they refused etc.) / he seems a nicely slippery customer even if we don't believe the less likely stories about him, so perhaps we shouldn't find him that great. Any valid argument with evidence. Award marks according to the assessment grid.

Award marks according to the assessment grid: must deal with effectively for 8.

[16]

- 2 The description of the battlefield and disposition of troops present a good visual picture – he uses detail effectively / He explores the individual elements of the Greek army and the way they quarrel and vie with each other (arguments between Athenians and Tegeans to have the position of honour on the flank not held by the Spartans etc.) / there are similar individuals focused on in his description of the Persian army (Masistius etc.) / he spends a lot of time on Plataea by comparison with the other major battles / he carefully selects those sections of the fighting that give maximum impact in generating interest (the heroic fighting to recover the body of Masistius) / he gives his thoughts on the motivations of all the players (Amompharetus and Pausanius over the withdrawal in the third phase etc.) / the way he chooses and explores the details of the last day's fighting (Tegeans rush forward / Spartans charge / Persians grab the Greeks' spears / hand to hand combat / Mardonius' last stand etc.) / the gory stuff (Masistius pierced in the eye after warding off blows raining down on him) / the glory bits Mardonius on his dashing white horse leading his thousand Immortals). Details from the whole of Chapter 10. Any valid argument with evidence.
Award marks according to the assessment grid.

[16]

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

Section 1

1 Page 10

- (a) (i) Greeks had destroyed it. [1]
 (ii) **Two** of: he will have far to travel over the sea [1] he must travel to westland / Italy [1] there will be a new bride there [1] he must go a long way into exile [1] a new kingdom will be there [1] happiness [1]. [2]
- (b) Reference to a political event [1] + reasonable connection with fate/Duty [1]. [2]
- (c) The Trojan Paris had not given her the golden apple in the beauty contest (Zeus had chosen the Trojan youth Ganymede to serve him). [1]
- (d) Carthage had represented the strongest military opposition to Rome [1] so they would be tuned to see this mythological explanation unfolding for the enmity between the two nations [1] (or similar explanation). [2]
- (e) Sets the grand nature of the whole story (Fate's hand is in it / he's a refugee fleeing for his life) / establishes the dramatic context (puppet of the gods / helpless before Juno's anger) / establishes the position of Rome itself as the ultimate end of all the trials (out of all this came the Latin people...etc) / establishes the significant details of Carthage (rich, powerful, warlike) / establishes the dramatic link between Carthage as the initial setting of the story and how it will be dangerous for Aeneas (Juno with her anger loves Carthage). 2 points + evidence. [4]

[Total: 12]

2 Page 38

- (a) He says they've gone home but they haven't; chosen as a sacrifice OR other relevant details. [1]
- (b) (i) She didn't win the beauty contest. [1]
 (ii) While the statue remained in Troy [1] Troy couldn't fall [1]. [2]
- (c) (i) An offering to Athena / to atone for the theft of the statue (the insult to Athena /to cleanse their guilt). [1]
 (ii) **One** of the pairs: serpents attacked Laocoon / killed him / killed his children + since they disappeared under Athena's statue they assumed Athena was angry with him [2] Laocoon hurled a spear and into the horse [1] and then later was attacked by serpents + this seemed to be a punishment for his sacrilege [2] (or similar). [2]
 (iii) The horse contained Greeks [1] who would destroy the city [1] he was a priest [1]. [1]
- (d) His invocation to Sun and Moon adds credibility to his words (I call you to witness) / he has a disarming gentility about their behaviour so far and general decency (repay your *kindness* / stand by *your word as a Trojan*) / paints the Greeks as the villains (godless Diomedes / Ulysses inventor of crimes) / cleverly uses criticism of Diomedes and Ulysses in his report of the description of the palladium (dared to lay blood stained hands on sacred image). 2 points + evidence. [4]

[Total: 12]

3 Page 49

- (a) (i) Kill her. [1]
 (ii) She was the one who had brought destruction on Troy [1] background to this [2]
 [1] she shouldn't be allowed to get off scot-free [1].
- (b) **One** of the pairs: Priam was sitting on the altar/ Pyrrhus had dragged him up to the altar itself/ he had taken sanctuary at the altar + being killed here was sacrilege [2]; he was killed before his family's eyes [1]; his son Polites was killed before his very eyes and he was dragged through his blood [2]. [2]
- (c) (i) He wants to die with / in Troy (other possibilities from the original: he's too old/ he's survived one sacking already/ if the gods had wanted him to live on they would have saved Troy; he does not want to be a burden. [1]
 (ii) Iulus' hair seems to catch fire + he thinks it's a sign from the gods [2] [2]
 (they might give the second signs of the thunder and the shooting star).
- (d) He establishes clearly that she is very much the goddess (initial description of her radiance etc.) / but also stresses the aspect of her as mother (takes his hand / calls him 'my son') / reflects her eagerness to pull him away from his current plans (lots of rhetorical questions) / perhaps suggesting she is the voice of his conscience (the reminders of his duty to his family); angry at the other gods 2 points + evidence. [4]

[Total: 12]**Section 2**

- 1 **Dido:** yes because she is sympathetically portrayed as she falls for Aeneas / we empathise with her circumstances (exile from Tyre / Sychaeus' murder) / we see her need for what Aeneas has to offer (stability / help in new land against hostile neighbours) / she seems to be being encouraged by Aeneas (who doesn't actively discourage her / seems to be adopting the lifestyle etc.) / the cave is not an unreasonable bit of evidence for her that he intends to stay
no because we are aware of her oath, which she should hold to even when she has gone off the idea / the love is presented somewhat as a fierce crush rather than deep love at least initially / she should have been more aware of what her people wanted (the building programme stops while she is obsessing over Aeneas) / she is too ready to be convinced by Anna.
- Aeneas:** yes because Virgil has stressed how weary he is with all his travels and hardships and he deserves a bit of happiness (at the shipwreck he wishes he were dead) / it is hard to resist this powerful and beautiful queen who is throwing herself at him / it's not unreasonable for him to have some doubts about the actual nature of his fate (Sicily had seemed the destined spot but had turned out to be a nasty wrong choice) / he wasn't in a position to be too quickly away because he had nothing and Dido would make a dangerous enemy in the early stages of his time there / his fate was an overriding concern that he needed to fulfil, not just for himself but for his whole line (and all his people) / Virgil stresses how hard he finds it to leave (even though the speech seems cold on the surface)
no because he led her on (he is clearly adopting the lifestyle) / when he realises he has to go he is cruel the way he does it (just making the secret preparations and intending to dash) / his speech to her is cold (I never said we were married etc.) / he doesn't seem to have imagined that she could kill herself (he is surprised to see her in the underworld)
 Any reasonable argument with evidence.
 Award marks according to the assessment grid. [16]
- 2 Starts with engaging hints of what is to come including the gods' involvement / then it's straight into the excitement of Juno's quarrel with Jupiter / and the interesting (though

brief) characterisation of those two plus Aeolus / then she arranges the storm, the description of which is very vivid / back to the gods with Neptune's anger at Juno's actions / we don't actually see Aeneas himself until we are well into the book (particularly in this edition) and when we do he is being a good leader (finding food for the men / encouraging them with heartening words) / though Virgil makes us equally aware of his inner angst (p.16) / back to the gods again, this time not angry – Venus whittles away at Jupiter / this affords Virgil the opportunity to outline the destiny that is to be so significant throughout the Aeneid – this is a long section and with considerable detail that pegs it to Augustus' propaganda purposes / then we get Dido's first mention where she is being manipulated already by Mercury's interference to ensure she welcomes the Trojans / Venus then appears to Aeneas with more important information for the audience about Dido's circumstances to put us in the picture there / there is characterisation of Aeneas here in his irritation that his mother won't appear directly to him as herself (they might mention the difference when she does appear genuinely to him in Book 2) / then there is the magical bit of going to the city in the mist and overhearing Dido's words etc., / their first actual cleverly meeting gives no hint of the passions to come / but we immediately then see Venus' plot of the Cupid substitution / the plot is carried out by Cupid which sets up suitable concerns in the audience / the book concludes with the banquet and leaves us nicely anticipating the tale of Troy. Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

Topic 18: Ovid: Metamorphoses Books 7 and 8**Section 1**

1 Page 248

- (a) (i) Golden Fleece. [1]
 (ii) Pelias (his uncle) had sent him to get it. [1]
- (b) **Two** of: bulls to be yoked [1] fire-breathing [1] sleepless [1] dragon [1] on guard [1] fight with warriors [1] sprung from dragon's teeth; sowing of the dragon's teeth [1] [2]
- (c) **Two** of: drugs protected him against the fire of the bulls [1] extra prayers [1] spells chanted/ potion to put the dragon to sleep [1]. [2]
- (d) **One** of the pairs: Pelias' murder + to get rid of the usurper [2] rejuvenation of Aeson + because Jason wanted his father to live longer [2] murder of her children + because of his new wife [2] poisoned his new wife + as revenge for being dumped [2]. [2]
- (e) Ovid tells us at the outset it is a struggle for her / shows her as helpless before it (her reason weak powerless...) / the way she talks to herself to persuade herself shows her inner conflict clearly / her vacillation reflects this turmoil (last few lines) / rhetorical questions build up the pace/ sense of growing frenzy. 2 points + evidence. [4]

[Total: 12]

2 Page 271

- (a) Got rid of robbers/ beasts [1] any examples (Sinis with the trees/ Procrustes and the bed etc.) [1 Each]. [2]
- (b) **One** of the pairs: Medea now Aegeus' wife tried to poison him + she was jealous of her stepson [2] Aegeus thought Theseus was an enemy rather than his son + so Medea gave him poison for Theseus [2]. [2]
- (c) (i) He had an alliance with Athens. [1]
 (ii) Juno was jealous because it took its name + from the girl whom Jupiter had seduced [2]. [2]
- (d) Young men/ maidens as food for the minotaur. [1]
- (e) Creates interesting feeling of foreboding (nothing lasts) / variety in the different foreign parts / interesting detail of the jackdaw metamorphosis etc. 2 points + evidence. [4]

[Total: 12]

3 Page 311

- (a) Diana was angry at the king/ the people for not worshipping her + and she sent the boar as punishment [2]. [2]
- (b) She had the first hit [1] he was in love with her [1]. [2]
- (c) Because they wouldn't give the trophy Atalanta (acknowledge her claim) + Meleager stabbed / killed them. [2]
- (d) One of the pairs: but that it is his mother who kills him [2] he doesn't understand [2]

what is happening + so he can't even see the 'justice' in what is happening to him [2] the death is agonising + so even if we think he deserved punishment this is too horrible a way to go [2]; he wished he had had a glorious death.

- (e) Excitement of the near miss / direct speech of the prayer adds immediacy / very visual and detailed description of the boar to maximise our picture of the scene / simile gives a sense of drama to the boar's charge (like a catapult sling) / the military vocabulary (on the wing) elevates the hunt to something of a military campaign. 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 A discussion of a variety of the characters with an analysis of how far their deeds/natures are reprehensible and how far we enjoy or otherwise these qualities. Medea offers the widest scope with her changes from love-struck teenager to manic child-murderer but most offer interesting dichotomies (sympathy for Cephalus' abduction but we deplore his ridiculous pursuit of Procris' virtue etc.) The best marks should have a good overview of the range of characterisation for which Ovid is renowned. A wide scope will score well but be prepared to reward a narrower field which is detailed and well analysed. Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

- 2 A review of the way the stories tend to have downfalls and miserable outcomes with a balance to show how some are more positive (e.g. Baucis and Philemon) and anyway there can be edification in the telling. Medea offers good scope again, of course, but a fair range of stories should be expected. Reward extensive use of different stories, of course, but be prepared to reward a narrower field which is detailed and well analysed. Any reasonable argument with evidence.

Award marks according to the assessment grid.

[16]

Topic 19: Pliny: Letters**Section 1****1 Page 11**

- (a) Throwing a javelin while on a horse / life of Pomponius Secundus / wars of Germany / how to be a scholar / bad grammar / history of Aufidius Bassus / a natural history (details from NH OK). Any two. [2]
- (b) (i) Lawyer.[Allow Prefect of fleet and Natural Historian] [1]
(ii) Vespasian. [1]
- (c) Ate light meals /sunbathe/ slave read a book to him / make notes / copy parts /cold bath / nap / went to the baths. Two details. [2]
- (d) Any time not spent writing was a waste of time. [1]
- (e) Vesuvius or similar. [1]
- (f) Always busy on intellectual pursuits even though he had a busy life: *'He did all this in the middle of the hustle and bustle of the city.'* Tenacious in his pursuit of education: *'in the bath.....When he was being rubbed with oil, or dried with a towel, he had a slave reading to him.... Even bad weather would not stop him studying and writing.'* Did not flinch no matter what the season: *'In winter he wore long sleeves to protect his hands.'* There are without doubt elements that candidates may find contradictory; did the uncle do anything but write? Was he devoted or obsessive? Wanting to write seems a poor explanation as to why he went everywhere in a litter. Any two points explained and referenced. [4]

[Total: 12]**2 Page 23**

- (a) Father had been a slave. [1]
- (b) Praetor [1] law officer [1]. [1]
- (c) Proud / cruel. [1]
- (d) The bath / villa / country house. [1]
- (e) Was dropped or pretended to be unconscious / left in the hands of more faithful slaves / woken by concubines' shouting / and cold air outside/ after murderous slaves had run away. Any two details. [2]
- (f) In the baths / one of his slaves touched a Knight/ Knight hit out at him / but hit Makedo. Any two details. [2]
- (g) The second half reflects fear and suspicion / slaves are unpredictable / even good masters should beware. But Pliny demonstrates no such animosity or even caution or so he claims. In one letter he claims to be 'the father of the family / he clearly maintains the loyalty of freedmen who used to be his slaves as seen on page 21. Pliny obviously sets some slaves free/ /looks after them when ill but that's in his interests any way/allows them to make wills which is generous/talks a lot about their value as people (page 26) but how genuine is that? Any two points explained and referenced. [4]

[Total: 12]

3 Page 68

- (a) A strong wind helped it to get going / when it had got going, no-one did anything much about it / people just stood about and watched, without lifting a finger to help in the disaster / it spread so far because the town does not have a fire engine, a fire bucket or any fire-fighting equipment. Two points. [2]
- (b) 150 men will be enough (allow 140-160 tolerance). / Pliny will make sure that only firemen were chosen. / He would also see to it that they only did what firemen are allowed to do. / He does not think it will be difficult to keep an eye on 150 men. Any two points. [2]
- (c) Trajan had sent him out there for two reasons. 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. / 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. Four points or explanation which warrants the four marks. [4]
- (d) This seems more forceful: *'I think not.'* There is an element of lecturing Pliny: *'There is one thing you must remember.'* Though there is an element of camaraderie: *'You and I know that....'* Trajan takes no account of Pliny's reassurances in his own letter: *'It is quite enough to provide....'* In other letters Trajan has been less direct. *'You are on the spot and must consider as best you can'* (page 69) – similar with Christians. Any two points explained and referenced. [4]

[Total: 12]

Section 2

- 1 Candidates may cover a number of different aspects and situations. While Calpurnia is in Campania recovering from illness Pliny is busy at work as lawyer in Rome / afraid of what may happen to her / temptations of Campania / worried + wants news (loves her so much?) 'I invent all sorts of things happening to you'. Like a child who is away from her parents perhaps. (Page 17)
He stresses her devotion to him: had all his books / had learnt them by heart / listened behind curtain when Pliny read books to friends / lapped up applause when they clapped / had set some of poems to music/ lyre accompaniment.
Claims she is not in love with his body / but with what he stands for / so Pliny desires the reputation of having a devoted wife.
Discussion of whether these qualities represent a marriage based on love or an arrangement which does service to Pliny's ego / rarely recognises her worth or role as a wife in the home with traditional virtues / expresses burning passion, but perhaps this is cliché / wants to talk, i.e. companionship, rather than anything more passionate. Then again we must remember that she was 14 he was 39. Producing children was a key element and in many families it was the be all and end all. There seems genuine affection in Pliny's letters even though at times they seem patronising (esp. Page 19). Look for reasoned argument.
See assessment grid for allocation of marks.

[16]

- 2 Candidates should in their discussion be able to identify how Pliny covered the areas that Trajan was most concerned about. It is possible that they may touch on information already covered but this is acceptable if it forms a small part of a meaningful discussion. 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 cities. 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 ie 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. This letter has already been dealt with and though valid should not be overused.

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 Page 26-27

- (a) **Two** of: they thought they could get some profit for themselves out of it [1] they thought they could take advantage of the new emperor's uncertain position [1] low pay [1] Praetorians got more than them [1] 30-40 years' service is huge [1] final discharge only got a paltry land offer [1] soldier's life is hard [1] [2]
- (b) The Treveri were a foreign tribe [1] the general's wife was being entrusted to them [1]. [2]
- (c) Germanicus sent a letter threatening to come with a large army to execute the lot + so Caecina dealt with it by...(one detail of Caecina's actions (p.27-28) but probably most likely: they burst into the tents of the ringleaders/ and butchered them) [1]. [2]
- (d) **One** of the pairs: if he left the capital personally + he would endanger the nation [12] there was the revolt in Panonia at the same time + choosing one would make the other harder to deal with [2] there was the revolt in Panonia at the same time + if he sent his sons they could deal simultaneously with them – one each [2] if he sent his sons + he would have himself in reserve as the heavy hand if they failed [2] if he went and his own efforts failed + there would be no course of action left [2] by remaining more remote + he was more awesome [2]. [2]
- (e) He focuses on the emotions (men jealous / Germanicus angry) / Germanicus' speech is full of hyperbole (willingly sacrifice his wife and children) / uses direct speech to give greater immediacy in the run of narrative / the description of the soldiers' acts is deliberately brutal in the details (hacked to death/ revelled in the butchery). 2 points + evidence. [2]

[Total: 12]

2 Page 38

- (a) (i) Emperor's personal guard. [1]
 (ii) Concentrated the cohorts into one barracks. [1]
 (iii) **One** of: selected the centurions/ officers personally [1] spent time with his men [1] addressed them by name [1]. [1]
- (b) (i) He wanted to be heir to Tiberius' throne himself. [1]
 (ii) Seduced Livilla (Drusus' wife) [1] so that she would poison Drusus [1] used a slow acting poison [1] a eunuch gave the poison to Drusus [1]. [2]
- (c) When part of the ceiling collapsed/ there was a rock fall [1] Sejanus protected Tiberius with his own body [1]. [2]
- (d) **Two** of: He ties the *villain* Sejanus to the *emperor's* family [2] he labours the point (allied by marriage/future son in law/fellow consul etc) [2] potentially critical of the emperor (to enquire into emperor's secret thoughts is forbidden [2] rash to claim to be in the same boat as the emperor (we gave up friendship on the same day you did) [2]. 2 points + evidence. [4]

[Total: 12]

3 Page 60

- (a) Gladiatorial shows had been suppressed under Tiberius for some time [1] it was very near Rome (so loads could get there easily) [1]. [2]
- (b) **Two** of: issued a decree [1] no-one with capital less than 40,000ss could put on a gladiatorial show [1] solidity of the ground had to be verified [1]. [2]
- (c) They opened their houses/provided medical supplies [1] it was like the good old war-time spirit of the Rome of old [1]. [2]
- (d) **Two** of: he gave grants to cover losses [1] with no strings attached [1] with no favouritism [1]. [2]
- (e) Pity for the victims (weeping / lists the loved ones etc.) / sympathy for those not there but fearing for someone who might be (sick with worry) / horror (features unrecognisable / mutilations etc.) 2 points + evidence. [4]

[Total: 12]

Section 2

- 1 Yes: to some extent: it's full of some very nasty folk – Sejanus 9seduction of Livilla / murder of Drusus / cruel manipulation of Agrippina); Tiberius (treason trials to some extent / furious backlash after Sejanus); Macro (calculating suffocation of Tiberius); even Mr Nice Guy Germanicus at times (allowing the soldiers' brutality to run unchecked). Not all the time: Germanicus and Drusus work hard on the mutinies / some nobler souls appear (Marcus Terentius being honest about Sejanus' friendship / Tiberius actually makes some good decisions about treason trials / the senators who rally to help the survivors of the collapsed amphitheatre etc. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Tiberius was responsible for revising the treason law as early as 15 AD (response to Macer) albeit continuing a usage pioneered by Augustus. Details from the treason chapter to show the positive aspects of his interest in the trials: examples of Tiberius behaving reasonably (writing to consuls about Falanius and the actor Cassius/ persuaded by Piso's critical question to calm down and let the court run on and acquit Macellus)/ variety of different types of trial (as the sub-headings); then reflecting the way his stance was intensified by his annoyance at verses published criticising his cruelty and arrogance / the changing nature of Tiberius' intervention in specific trials/ the influence of Sejanus/ the final reaction against so many when he discovered Sejanus' treachery etc. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Marking Grid

FACTUAL CONTENT	EVALUATION
<p>8</p> <p>Full range of relevant, well-chosen factual information and evidence. Does not need to include every possible detail, but should reflect a very sound overview.</p>	<p>8</p> <p>Full (though not necessarily exhaustive) evaluation showing depth of understanding of what the question is asking. This score should reflect the candidate's ability to make a coherent argument, with regular evaluative commentary. QWC should be sound.</p>
<p>6-7</p> <p>Good range of relevant factual information and evidence. Some significant point(s) may have been omitted but there will still be a solid range.</p>	<p>6-7</p> <p>Good evaluation of the question but there will be a lack of depth. There may be some incoherence and some weaknesses in structure and expression.</p>
<p>4-5</p> <p>Reasonable range of factual information and evidence. There will be some noticeable gaps in anticipated facts and some additional factual detail that lacks relevance.</p>	<p>4-5</p> <p>Reasonable evaluation of the question but with some incoherence and lack of depth. There may also be some weaknesses in structure and expression.</p>
<p>2-3</p> <p>Some relevant factual information and evidence, but significant gaps in knowledge.</p>	<p>2-3</p> <p>Some evaluation but lacks coherence and does not address the question consistently. There may also be significant weaknesses in structure and expression.</p>
<p>1</p> <p>Little relevant factual information.</p>	<p>1</p> <p>Little understanding or evaluation of the question.</p>
<p>0</p> <p>No relevant factual information / evidence from the text.</p>	<p>0</p> <p>No argument delivered in answer to the question. May be a few wide generalisations only.</p>

- Put marks at the end of each essay as *FC mark + E mark* and then ring the total as the mark for the complete essay.
- If an essay is good, don't be afraid to award full marks on either column. These are GCSE level only!
- Conversely, don't get carried away with a candidate who knows a lot of details (high FC) but doesn't argue the case (low E).
- Remember that the levels may be very different on each column.
- Remember that you are awarding factual content marks on range and relevance. Watch that you don't over-reward lots of corroborative details on the same point or lots of interestingly accurate facts that don't focus on the question.

Grade Thresholds

General Certificate of Secondary Education
Classical Civilisation (Specification Code 1940)
June 2008 Examination Series

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G
11	80			48	41	33	25	18
12	120			71	60	48	37	26
13	80			43	36	30	24	18
14	120			64	54	45	36	27
21	80	55	48	41	34			
22	120	80	70	61	50			
23	80	52	42	33	22			
24	120	78	64	49	33			
05	40	32	28	24	19	15	11	7

Specification Options

Foundation Tier

Option FA

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				112	91	70	49	28
Percentage in Grade					47.7	40.9	4.6	2.3	2.2
Cumulative Percentage in Grade					47.7	88.6	93.2	95.5	97.7

The total entry for the examination was 45.

Option FB

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				114	96	78	61	44
Percentage in Grade					26.4	23.6	16.0	17.5	9.9
Cumulative Percentage in Grade					26.4	50.0	66.0	83.5	93.4

The total entry for the examination was 219.

Option FC

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks					114	96	78	60	42
Percentage in Grade					37.7	19.0	25.6	7.5	6.9
Cumulative Percentage in Grade					37.7	56.7	82.3	89.8	96.7

The total entry for the examination was 233.

Higher Tier

Option HA

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	155	133	111	90	67	55		
Percentage in Grade		19.8	33.8	26.2	11.6	6.5	0.8		
Cumulative Percentage in Grade		19.8	53.6	79.8	91.6	98.1	98.9		

The total entry for the examination was 267.

Option HB

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	150	131	112	94	72	61		
Percentage in Grade		16.1	21.4	25.5	17.3	13.4	3.2		
Cumulative Percentage in Grade		16.1	37.5	63.0	80.3	93.7	96.9		

The total entry for the examination was 1107.

Option HC

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	155	136	117	98	75	63		
Percentage in Grade		15.3	30.3	27.2	18.2	7.2	1.2		
Cumulative Percentage in Grade		15.3	45.6	72.8	91.0	98.2	99.4		

The total entry for the examination was 1682.

Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	13.8	23.6	22.9	19.6	11.2	4.3	1.5	1.1
Cumulative Percentage in Grade	13.8	37.4	60.3	79.9	91.1	95.4	96.9	98.0

The total entry for the examination was 3553.

Statistics are correct at the time of publication.

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