

Classical Civilisation

General Certificate of Secondary Education **1940/23/24**

Paper 2: Greek and Roman Literature Topics 11-20

Mark Scheme for June 2010

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

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Book 9* and answer **all** the questions that follow.

Odysseus describes his meeting with the Cyclops.

PAGE: 117

‘His words were designed to get the better of me, but he could not outwit someone with my knowledge of the world. I answered with plausible words: “As
for my ship, it was wrecked by the Earthshaker Poseidon on the borders of your
land. The wind had carried us on to a lee shore. He drove the ship up to a
headland and hurled it on the rocks. But I and my friends here managed to
escape with our lives.”

‘To this the cruel brute made no reply. Instead, he jumped up, and reaching out towards my men, seized a couple and dashed their heads against the floor as though they had been puppies. Their brains ran out on the ground and soaked the earth. Limb by limb he tore them to pieces to make his meal, which he devoured like a mountain lion, leaving nothing, neither entrails nor flesh, marrow nor bones, while we, weeping, lifted up our hands to Zeus in horror at the ghastly sight. We felt completely helpless. When the Cyclops had filled his great belly with this meal of human flesh, which he washed down with unwatered milk, he stretched himself out for sleep among his flocks inside the cave.’

Trans. E.V.Rieu, rev. D.C.H.Rieu (Penguin)

- (a) Give **one** reason why Odysseus decided to stay in the Cyclops’ cave.
One of: He wished to see the owner; he wanted gifts [1]
- (b) Give **one** detail of how Odysseus’ men reacted when they first arrived at the Cyclops’ cave.
One of: They wanted to leave; they were afraid; admiration [1]
- (c) Explain **one** aspect of Odysseus’ character shown in this passage.
Point + Evidence:
Cunning + shipwreck; or other points if supported with evidence [2]
- (d) ‘I answered with plausible words ... hurled it on the rocks’ (lines 2-5). Explain why Odysseus responded to the Cyclops in this way.
He suspected a trap [1] + aimed to avoid the Cyclops destroying his ship [1] [2]
- (e) ‘We ... lifted up our hands to Zeus’ (line 11). Explain **one** reason why the Cyclops would have no respect for this action.
The Cyclops claimed not to care for the gods [1] to be more powerful than the gods [1] and so praying to the gods would have been meaningless to him [1] [2]
- (f) How does Homer make this passage vivid? Give reasons for your views and support them with details from the passage.
Any two points with evidence: use of direct speech, gruesome killings, shipwreck, use of similes, appeal to Zeus [4]

[Total: 12]

2 Read the following passage from *Book 22* and answer **all** the questions that follow.

Odysseus speaks to Eurycleia after killing the suitors.

PAGE 298

‘Restrain yourself old woman, and gloat in silence. I’ll have no cries of triumph here. It is an impious thing to exult over the slain. These men fell victims to the will of the gods and their own infamy. They paid respect to no one on earth who came near them – good or bad. And now their own transgressions have brought them to this ignominious death. But what of the women-servants in the house? Tell me which have been disloyal to me and which are innocent.’

‘My child,’ his fond old nurse Eurycleia replied, ‘I’ll tell you the truth. You have fifty women serving in your palace, whom we have trained in household duties like carding wool and to be willing servants. Of these there are twelve all told who behaved shamelessly and snapped their fingers at me and Penelope herself. Telemachus has only just grown up and his mother would not allow him to order the maids about. But let me go upstairs now to your wife’s bright room and give her the news. Some god has sent her to sleep.’

Trans. E.V.Rieu, rev. D.C.H.Rieu (Penguin)

- (a) ‘And now their own transgressions have brought them to this ignominious death’ (lines 4-5).
Give **two** details of what these men (line 2) had done wrong.
Any two of: They have been: living in the palace; eating/drinking Odysseus’ food/drink; rude to Penelope; rude to Telemachus; they attempted to kill Telemachus; sleeping with maids; abused xenia; [2]
- (b) (i) Who did Odysseus spare after killing the suitors?
One of: Phemius (minstrel) or Medon (Herald); singer/bard NOT musician. [1]
- (ii) Why did he spare this man?
Telemachus convinced him of his innocence; he had done no wrong; forced to sing by suitors (Phemius); (ensure that answer in (ii) follows from person named in (i)) [1]
- (c) ‘But what of the women-servants in the house?’ (line 5).
Explain **one** reason for Odysseus’ treatment of the women-servants.
Because of their disloyalty [1] + they are punished [1] they are made to clean the hall [1] executed [1] made to carry out bodies [1] [2]
- (d) Explain **one** aspect of Odysseus’ character shown in this passage.
Point + evidence from text: religious, dominant, upholder of justice; shows leadership; harsh. [2]
- (e) What aspects of Eurycleia’s character does Homer bring out in this passage? Give reasons for your views and support them with details from the passage.
Two points + evidence: Might include: vengeful, adherent of justice, motherly, obedient, efficient, loyal. Any two points+evidence [4]

[Total: 12]

3 Read the following passage from *Book 23* and answer **all** the questions that follow.

Odysseus and Penelope talk.

PAGE 305

He came out from the bath looking like one of the everlasting gods, and went 1
and sat down once more in the chair opposite his wife.

'What a strange woman you are!' he exclaimed. 'The gods of Olympus gave 5
you a harder heart than any other women. No other wife could have steeled
herself to keep so long out of the arms of a husband who had just returned to
her in his native land after twenty wearisome years. Well, nurse, make a bed for
me to sleep in alone. For my wife's heart is as hard as iron.'

'What a strange man *you* are,' said the cautious Penelope. 'I am not being 10
haughty or contemptuous of you, though I'm not surprised that you think I am.
But I have too clear a picture of you in my mind as you were when you sailed 11
from Ithaca in your long-oared ship. Come, Eurycleia, move the great bed 12
outside the bedroom that he himself built and make it up with fleeces and
blankets and brightly coloured rugs.'

Trans. E.V.Rieu, rev. D.C.H.Rieu (Penguin)

- (a) 'He came out of the bath looking like one of the everlasting gods' (line 1).
Give **two** details of how Odysseus' appearance had been changed.
Dirt removed; rubbed with oil/shining; taller; sturdier; hair tidied/curly; younger; more handsome; (note for comparatives in new qualities) ragged clothes changed; by Athene (details, p.304 bottom); Allow answers which detail his previous appearance: blood-stained; disguised as a beggar [2]
- (b) 'Come, Eurycleia, move the great bed outside the bedroom' (line 11).
Explain why this would not have been possible.
The bedpost was made from an olive tree [1] so rooted/fixed to ground [1] [2]
- (c) Explain **one** aspect of Penelope's character shown in this passage.
Point + explanation: cautious/afraid of an imposter; cunning [2]
- (d) Explain **one** way in which Homer shows Odysseus and Penelope to be similar to one another in this passage.
Any point + explanation: Both cautious, aloof, suspicious of each other; parallels in speech [2]
- (e) How typical is this passage of Homer's style of story-telling? Give reasons for your views and support them with details from the passage.
Two points + evidence: Description by comparison (like one of the gods); use of superfluous adjective/epithet (everlasting gods; long-oared ship); repetition of phrase (what a strange); use of direct speech; light-hearted [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either**1** 'Odysseus' treatment of the suitors is completely just.'

Do you agree?

Give reasons for your views and support them with details from the books of *The Odyssey* that you have read.**[16]**

Details of how the suitors have abused *xenia* and what it means, including their treatment of Penelope, Telemachus, the maids and 'the beggar'. Details of how they were killed, and the preparation of the battle; the role of Athene.

the idea of 'just' and what it might mean in this context. This could include the role of Athene. The best answers will deal fully with the notion of 'completely' and consider the method as opposed to the actual killing.

Or**2** 'Odysseus is so good at telling stories that he makes us believe that he can achieve the impossible.'

Do you agree?

Give reasons for your views and support them with details from Books 9 and 10 of *The Odyssey*.

Details from the adventures, including events on the Cyclops' island, the Cicones, the improbable events on the island of Circe (men turning into pigs etc). The role of Hermes on Circe's island should be discussed, as well as the absence of Athene from the adventure books. Details of the context of his story-telling (in Phaeacia etc.) and first person narrative should be rewarded.

consideration of whether he does make us believe what is happening, and whether this is because of his narrative technique or the nature of the stories. Candidates might also question what he actually achieves.

[16]

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

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Book 1* and answer **all** the questions that follow.

Agamemnon responds to Achilles' threats to return home.

PAGE 7

Then Agamemnon, lord of men, answered him: 'Yes, run home, if that is what your heart urges. I do not beg you to stay for my sake. I have others with me who will show me honour, and chief among them Zeus the counsellor himself. Of all the kings whom Zeus sustains you are the most hateful to me – always your delight is in quarrelling and wars and battle. Strong man you may be, but that is 5 the gift of a god. Go home then with your ships and your companions, and lord it over your Myrmidons. I care nothing for you, your anger does not touch me. But I make this threat to you. ...'

So he spoke, and anger came over the son of Peleus. His heart in his shaggy breast was torn in thought, whether to draw his sharp sword from beside his thigh, break up the assembly, and kill Agamemnon, or to quell his anger and restrain his heart.

Trans. M. Hammond (Penguin)

- (a) Explain **one** reason why Achilles is so angry at this point.
Point + Explanation:
Agamemnon has threatened to take away his prize [1] + this is an insult to his honour [1]/as the best fighter he feels he should have a prize [1] [2]
- (b) Explain **one** reason why Agamemnon feels that he must act in a way which will anger Achilles.
Point + Explanation: **he has lost his own prize + wishes to establish his own honour/position** [2]
- (c) Why does Achilles does not kill Agamemnon at this point?
Athene appears/tells him not to + he recognises her authority [2]
- (d) Explain **one** aspect of Agamemnon's character shown in this passage.
Point + Explanation: **arrogant/domineering + evidence from text** [2]
- (e) In what ways is Agamemnon's speech particularly insulting towards Achilles? Give reasons for your views and support them with details from the passage.
2 points + evidence: **hateful/narrow-minded + I care nothing for you; demeans him (strong... gift of gods); tells him to 'run away' – implies he is a coward.** [4]

[Total: 12]

2 Read the following passage from *Book 22* and answer **all** the questions that follow.

Hektor and Achilles finally meet in battle.

PAGE 357

So speaking Athene led him forward in her treachery. When the two men had advanced to close range, great Hektor of the glinting helmet was first to speak: 'Son of Peleus, I shall not run from you any more, as I did when you chased me three times round the great city of Priam, and I did not dare to stop and take your attack. But now my heart prompts me to stand and face you – I shall kill or be killed. But first let us swear here before our gods – they will be the best witnesses to keep watch on our agreement. I swear that I will inflict no outrage on you, if Zeus grants me the endurance and I take away your life: but after I have stripped you of your famous armour, Achilles, I will give your body back to the Achaians – and you do the same.'

5

10

Trans. M. Hammond (Penguin)

- (a) Give **two** details of how Athene has encouraged Hektor to fight Achilles.
Disguised as Deiphobos/offers to fight with him [2]
- (b) Give **two** details of how Achilles responded to Hektor's speech.
Refused any agreement/no friendship – only hatred [2]
- (c) Explain why Hektor thought that it was important that his body should be treated properly after his death.
Body to be in good condition + to return to family for proper burial; body needs to be buried + to go to underworld [2]
- (d) Explain **one** aspect of Hektor's character shown in this passage.
Point + explanation from passage: Brave (prepared to fight to death – kill or be killed)/adherent of religion (Zeus – oath)/Fair minded (deal to return dead body) [2]
- (e) How does Homer make this passage appeal to our emotions? Give reasons for your views and support them with details from the passage.
Any two points + evidence: Pity for Hektor (tricked/treachery); fear for him as loser (be killed); uncertainty of outcome for Hektor/his plea to Achilles; possible pleasure/relief for him if winner (kill...) [4]

[Total: 12]

3 Read the following passage from *Book 24* and answer **all** the questions that follow.

Priam visits Achilles in the Greek camp.

PAGE 402

So he spoke, and the old man was afraid and did as he was ordered. Then the son of Peleus sprang like a lion to the door – not alone, but two lieutenants went with him, the hero Automedon and Alkimos, the two that Achilles honoured most of his companions, after Patroklos was dead. They then released the horses and mules from the yoke, and brought in the herald, the old man's crier, and sat him down on a stool: and from the well-polished cart they lifted out the unlimited gifts to ransom the head of Hektor. But they left behind two cloaks and a closely-woven tunic, for Achilles to wrap the body before he gave it to Priam to carry home. Achilles called out his serving-women and told them to wash the body and anoint it all over, carrying it first to another room so that Priam should not see his son – in case in his anguish of heart he might not control his anger on seeing his son, and then Achilles might have his own heart stirred to violence, and kill him, and so offend against Zeus' command.

Trans. M. Hammond (Penguin)

- (a) Explain how Priam was able to come safely to Achilles in the camp. **with Hermes as a guide [1]; role of Zeus [1]; Hermes puts the guards to sleep** [2]
- (b) 'So he spoke, and the old man was afraid and did as he was ordered' (line 1).
Give **two** details of what Achilles has said to Priam.
Any two of: Not to provoke him [1]; not to deceive him [1]; gods brought Priam to the camp [1]; not to stir his grief any more [1]; threatened him with death [1] [2]
- (c) Explain **one** reason why Priam might have been angered at the sight of Hektor's body.
It had been dragged around by Achilles + shows lack of respect of enemy/heroic code [2]
- (d) Explain **one** aspect of Achilles' character shown in this passage.
Dominant/thoughtful/prone to anger or violence + relevant reference to text. [2]
- (e) How well does this passage show Homer's skills as a story-teller? Give reasons for your views and support them with details from the passage.
Any two points + evidence: Pro: simile for action/speed (like a lion); attention to detail (Dealing with cart etc/cloaks for the body); poignant reference to Patroklos (apposite for Hektor's body); Con: discrepancy re Hektor's body condition; repetitions: not skilful (last line same as end of previous speech)/adjectives repeated from elsewhere (epithets) such as 'well-polished cart'; unlimited gifts etc.) [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

1 'In Book 9 our view of Achilles changes. He loses our sympathy.'

Do you agree?

Give reasons for your views and support them with details from Book 9 of *The Iliad*.

Answers should include details of Achilles' behaviour in book 9, including the response to each of the ambassadors and the offers made by Agamemnon. Knowledge of the change in the Greeks' circumstances should also be rewarded, but detail is not expected. Answers which show knowledge of the cause of the argument between Achilles and Agamemnon should also be rewarded, but they should not dominate the answer. Evaluation should focus on whether our view changes and we lose sympathy for him because the initial cause of the argument has been removed, and he now seems happy to allow the Greeks to suffer (especially when the nature of their suffering is spelt out to him by the ambassadors).

[16]

Or

2 'In *The Iliad* mortals and their actions are of no importance to the gods.'

Do you agree?

Give reasons for your views and support them with details from the books of *The Iliad* that you have read.

Details of the episodes where the gods appear or intervene should be included. These might include Athene stopping Achilles from killing Agamemnon, Thetis' interest in her son's well-being in book 1, Athene's role in the fight between Achilles and Hector, the interest of Apollo in caring for Hector's body and the role of the gods in ensuring the return of Hector's body to Troy. Equally candidates might notice the absence of the gods from book 9, and how Achilles appears to make his own mind up to cause chaos. In some areas there is intervention and not in others: answers can use this to consider whether the human action is important or not.

[16]

- (d) The passage reveals Sophocles' skill at writing a long speech. Explain **two** ways in which this skill is shown here. Support your explanation with details from the passage.

Any two points + evidence: Maintains conversational setting (Jocasta present) 'Whom should I tell than you.' Starts with key theme (my anxieties) Concise background details (father – mother etc.) Narrative advances without lengthy repetition – directness of Delphi; Credit answers which deal with Sophocles' literary skill in the passage where appropriate.

[4]

[Total: 12]

- 2 Read the following passage from *Antigone* and answer **all** the questions that follow.

The Sentry arrives with some unwanted news for Creon.

PAGE 19-21

SENTRY Lord, I will not say that I put enough spring in my stride to arrive out of breath with hurrying. You see, I had many pauses for thought, turning in my tracks to go back where I came from. My spirit was talking to me all the time, saying 'Fool, why are you going where you'll be punished for your journey? Wretch, are you wasting time again? If Creon hears this news from someone else, you'll be sure to suffer for it!' With these thoughts going round in circles, I got here slowly with all the delaying; so a short journey becomes long. But in the end, coming to you was the course that won the day. And even if I have nothing to say, I will say it nonetheless. I come clutching one hope: that I will suffer nothing other than my destiny.

5

10

CREON What is it that makes you afraid?

Trans. D. Franklin (CUP)

- (a) Give **two** details of what the Sentry tells Creon after this passage.
Any two: someone has buried Polyneices' body/given him proper burial rites/sprinkled dust over him; does not know who has done it [2]
- (b) Explain **one** reason why this news is likely to anger Creon.
Point + explanation: proclamation that Polyneices is to remain unburied + someone has disobeyed that/guards have failed in duty to prevent that or been bribed [2]
- (c) Explain **one** aspect of the Sentry's character shown in this passage.
Point + evidence: respectful/ prone to fear/ honest/ dithering/ rambling/ verbose; evidence such as Lord/fear of being punished-suffering/I will not say...hurrying/turning to go back, got here slowly, delaying etc. [2]
- (d) Explain **one** way in which you think Sophocles makes this passage dramatic.
Any one point + evidence: Hints of unwelcome news create suspense/anticipation (refs to being punished/suffering etc.) [2]

- (e) How effectively do you think Sophocles makes the audience feel pity for the Sentry in this passage? Give reasons for your views and support them with details from the passage.

Any two points + evidence:

Fear of being punished (suffer nothing other than destiny)

Lack of hurrying – in trouble

Infuriating – rambling/bumbling aspect

[4]

[Total: 12]

- 3 Read the following passage from *Antigone* and answer **all** the questions that follow.

Teiresias and Creon continue their argument.

PAGE 77

CREON Old man, you all shoot at me like archers: I am your target, and not immune even from your prophetic art. I have long been trafficked by your type, treated as merchandise. Take your profit, trade, if you wish, with the silver-gold of Sardis and the gold of India. But you will not bury that man in a tomb, not even if the eagles of Zeus care to plunder the carrion body and take it to the throne of Zeus; not even in fear of that pollution will I allow him to be buried. I know well that no human has the power to defile the gods. The cleverest of men, aged Teiresias, fall into shameful ruin when they make elegant but shameful speeches for their own advantage. 5

TEIRESIAS Ah! Does any human have knowledge, or realise... 10

CREON What? What profound truth are you declaring now?

TEIRESIAS ...the degree to which wisdom is the most precious of possessions? 15

CREON To the same degree that folly does the most harm.

TEIRESIAS Yet you are riddled with that disease. 17

CREON I have no wish to return the seer's insult.

TEIRESIAS And yet you do, saying that I make false prophecies.

CREON The whole breed of seers is in love with money. 20

TEIRESIAS And the race of tyrants is in love with corrupt gain.

CREON Do you realise it is your king that you insult?

TEIRESIAS I know; for it was with my help that you have saved this city.

Trans. D. Franklin (CUP)

- (a) Give **two** details of what Teiresias has just told Creon.
Any two of: bad omens from augury [1] birds tearing each other [1] Sacrifices failed [1] offerings failed to burn [1] Gods are against [1] no longer accept prayer/sacrifice [1] Do not be stubborn [1] admit the mistake [1] yield to the dead man [1]; NOT: free Antigone [2]
- (b) Explain **one** aspect of Creon's character shown in this passage.
Point + evidence: petulant – trading insults; angry; claiming superiority (king); suffering paranoia. [2]
- (c) Explain **one** aspect of Teiresias' character shown in this passage.
One of: calm/reasonable/quick witted/restrained/petulant/high-minded/proud/arrogant/disrespectful + explanation [2]

- (d) 'Yet you are riddled with that disease' (line 16).
Give **two** reasons why Teiresias believes that Creon is riddled with folly.
Failing to heed divine signs + refusing to bury Polyneices [2]
- (e) How does Sophocles make this passage dramatically effective? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Creon's angry tirade against Teiresias + his accusations (eg prophecy for profit/love of money). Creon's refusal to listen to Teiresias – his interruption (line 13). Counter accusations of C + T (exchanging insults several times in stichomythia) [4]
- [Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

- 1** In which play, *Oedipus the King* or *Antigone*, do the minor characters contribute most?

Give reasons for your views and support them with details from **both** plays.

Answers should include details of at least some of the following characters: OT – Teiresias, herdsman and messenger and Creon; Antigone – Haemon, Ismene and Teiresias. the Chorus in both plays might also be taken to be a minor character, given that they contribute little to the action. Mention of other characters should be given credit, but the focus of the essay must be on the minor characters. Candidates could consider what is meant by contribute: is this to the straightforward action of the play or the meaning of the play? Both approaches should be well rewarded. Importance of messengers within the plays and the messenger speeches. [16]

Or

- 2** 'Power and passion make men suffer.'

Which play, *Oedipus the King* or *Antigone*, shows this most clearly?

Give reasons for your views and support them with details from **both** plays.

Answers should draw on the details of both plays. They might include the following: Power – Oedipus at the beginning of OT, as ruler of Thebes trying to solve problems; Creon taking control at end of OT; Creon's edict and forced power. Passion – Oedipus and Tiresias' arguments; Creon's reaction to the sentry and Haemon; Haemon's response to Creon; Oedipus' love for both Jocasta and his daughters, Antigone and Haemon, and Antigone's love for her brother: all can be considered as aspects of passion and leading to various outcomes in the plays. Evaluation: answers should evaluate the evidence used, and consider whether these are shown to be the causes of suffering or not. [16]

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

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

- 1 Read the following passage from *Bacchae* and answer **all** the questions that follow.

Pentheus explains his attitude towards Dionysus.

PAGE 13-15

PENTHEUS I have been away from this land, but I hear of new evils in the city; that our women have abandoned their homes to take part in fake Bacchic revels, leaping around in the shadows of the mountains, dancing to honour this new god, Dionysus – whoever he is. Among the dancing bands stand full bowls of wine, and one by one the women creep off to hide in secret places and serve the lusts of men. They claim to be maenads offering sacrifice, but they put Aphrodite before the Bacchic god. Those I have caught are guarded by warders in the public prison, their hands bound. Those still at large I will hunt from the mountains – Ino, and Agave, who bore me to my father Echion; and the mother of Actaeon – Autonoe, I mean; I will catch them in iron nets and put a stop to this obscene revelry. 5 10

They say that a foreigner has come here, a magical enchanter from the land of Lydia, his blond hair smelling of perfume, his cheeks flushed, with the charms of Aphrodite in his eyes. Day and night he mingles with young girls, holding out to them his rites of ecstasy. But if I catch him under this roof, I will put a stop to him pounding his thyrsus and tossing his hair – by cutting his head from his body! 14 15 16

Trans. D. Franklin (CUP)

- (a) Explain why Dionysus has come to Thebes.
To punish the Thebans/prove to them that he is a god + as they have refused to worship him/punish Semele's sisters [2]
- (b) 'I will put a stop to him pounding his thyrsus and tossing his hair' (lines 14-15).
 Give **two** details of what happens when Pentheus tries to imprison Dionysus.
Two of: Pentheus tied up a bull instead of Dionysus by mistake/ confusion of phantom fire on Semele's tomb/earthquake/Dionysus escaped [2]
- (c) Explain **one** aspect of Pentheus' character shown in this passage.
Point + evidence: authoritarian + intention to stop revelry; dismissive of new ideas/god + 'fake Bacchic rituals'; good king/loyal to the city [2]
- (d) Explain **one** aspect of Dionysus' character shown in this passage.
Point + evidence: seductive – charms of Aphrodite; foreign/strange – the foreigner (+ other details) [2]
- (e) How effectively does Euripides express Pentheus' concerns about Dionysus in this passage? Give reasons for your views and support them with details from the passage and elsewhere in the play.
Any two points + evidence: Pentheus refers to: Details of descriptions: Women serving lusts of men/first messenger says not hunting for pleasures of Aphrodite, Full bowls of wine/first messenger says not intoxicated by wine bowl Nature of events described: Obscene revelry/first messenger says marvel of decency. Idea of foreign influence: lines 12/13 [4]

[Total: 12]

2 Read the following passage from *Bacchae* and answer **all** the questions that follow.

Pentheus prepares to go to Mount Cithaeron with Dionysus.

PAGE 57-59

DIONYSUS The god is with me now – he was not so friendly before. Now he is our ally. Now you see what you should see.

PENTHEUS But how do I look? Isn't the way I stand just like Ino, my aunt, or my mother Agave?

DIONYSUS I seem to see them when I look at you! But this curl has fallen out of place. It isn't where I fastened it under your headband. 5

PENTHEUS I must have thrown it out of place when I was dancing as a bacchant inside the palace, shaking my head up and down. 7 8

DIONYSUS Well, my job is to look after you, so I will put it back in place. Keep your head still. 10

PENTHEUS Here, you arrange it: I am in your hands now.

DIONYSUS Your belt is loose, and the folds of your dress don't hang smoothly to your ankles.

PENTHEUS Yes, I think you're right about the right leg. But on this side the dress falls neatly to the heel. 15

DIONYSUS I am sure you will call me your best friend when you see the bacchants behaving more modestly than you expect.

PENTHEUS Do I look more like a bacchant when I hold the thyrsus in my right hand, or in my left?

DIONYSUS You must hold it in your right hand, and lift it at the same time as your right leg. 20

I congratulate you on your change of mind!

PENTHEUS Am I not strong enough to lift the ridges of Mount Cithaeron on my shoulders, and the bacchants with them? 23

DIONYSUS You could, if you wished. Your perceptions were confused before, but now your mind is as it should be. 25

PENTHEUS Should we take tools, crowbars? Or shall I tear up the mountain with my bare hands, putting my shoulder and arm to its crags?

Trans. D. Franklin (CUP)

- (a) 'When I was dancing as a bacchant inside the palace' (lines 7-8).
Give **two** reasons why Pentheus dressed up and danced as a bacchant.

Two of: Pentheus wants to see the Bacchants/Dionysus has persuaded him to dress up like a Bacchant/Pentheus has been caught up in the whole experience of acting like one.

[2]

- (b) (i) Explain **one** aspect of Pentheus' state of mind shown in this passage.

Any point + explanation: lost control of himself/his actions – I am in your hands now etc.

[2]

- (ii) Explain **one** way in which his behaviour at this point is different from elsewhere in the play.

Point + evidence: before criticised by Bacchants/now trying to behave like one/under the influence of Dionysus

[2]

- (c) Do you think Euripides expected his audience to feel pity for Pentheus in this passage? Explain your answer.

Point + evidence:

No: silly the way he is preening himself – how do I look? / has been

[2]

cavorting/dancing inside the palace

Yes: duped by Dionysus – change of mind/my job is to look after you / totally under Dionysus' control – I am in your hands now etc.

- (d) How does Euripides bring out the relationship between Pentheus and Dionysus in this passage? Give reasons for your views and support them with details from the passage.

Two points + evidence:

As 'allies': lines 1-4 and Dionysus dressing Pentheus

Dionysus' care for Pentheus – my job is to look after you

Pentheus' surrender – I am in your hands now

Pentheus' desire to learn – Do I look more like a bacchant...

Pentheus' change of mind – lines 23ff

[4]

[Total: 12]

- 3 Read the following passage from *Medea* and answer **all** the questions that follow.

With the first part of her plan complete, Medea tells the Chorus what she will do next.

PAGE 87

MEDEA Friends, I am resolved as quickly as I can

To kill the boys and leave this land:

Not to delay and give them to another's hand

Less merciful than mine to murder.

They have to die. And since they must,

5

I who gave them birth will kill them.

Come, arm yourself, my heart. Why do I hesitate

To act? It is dreadful, but there is no choice.

Take the sword, my cursed hand, take it,

Go to where life's misery begins.

10

Do not weaken; have no thoughts

Of children, that you loved them, that they are yours.

For this one short day forget your children;

Then mourn: though you kill them,

You did love them. Mine is a hapless woman's fate.

15

CHORUS

Earth and radiant beam of the Sun,

Look down! Look at this lost woman

Before she lifts her murderous hand to the children,

20

Shedding her own blood.

Fort they were born of your golden race

And for the blood of a God to be spilled

By Man is a fearful thing.

Heaven-born light, restrain her, stop her,

25

Get her out of the house, the murderous

Accursed fiend of vengeance.

Trans. J. Harrison (CUP)

- (a) Give **two** details of how Medea has already harmed Jason.
Any two of: killed Glauce/ his new bride/princess/daughter of king of Corinth/killing Creon/ thwarted his attempt to marry into the royal family [2]
- (b) Explain **one** reason why Medea wanted to harm Jason.
Despite her help to him (Golden Fleece/rejuvenation of father) + he had left her (for Glauce); breaking of oath [2]
- (c) Explain **one** aspect of Medea's character shown in this passage.
**Vengeful – fiend of vengeance
 Blood-thirsty – murderous etc.
 Indecisive – why do I hesitate/do not weaken etc.** [2]
- (d) Explain **one** way in which this passage shows a change in the Chorus' attitude to Medea.
**Very critical of her [1] - realising that she will carry out her threat [1]
 she has just killed Glauce [1] – now afraid of her [1]** [2]
- (e) Do you think Euripides expected the audience to feel pity for Medea at this point? Give reasons for your views and support them with details from the passage. [4]
- Any two points + evidence:**
**Yes: indecision (I hesitate) indicates her partial reluctance – forced into actions + lines 3-4 suggest that they may be doomed to die from another's hand any way.
 She refers to herself as hapless and her hand as cursed = forced on her/remorse
 Torn over love for children and need to kill them – to kill them/but did love them.
 No: Chorus' criticism of her for being a murderer/fiend of vengeance etc. + some similar elements of her own words**

NB – At least one reference to the passage for full marks.

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

1 To what extent do you think Jason deserved his punishment?

Give reasons for your views and support them with details from *Medea*.

Details of Jason's actions in abandoning Medea for Glauce should be outlined. Equally answers should note the situation of Medea – a barbarian woman in Greece, who has helped Jason considerably both in his adventures and in the bringing to life of two children. The motivations of Jason should be discussed – does he genuinely believe that it will be a better life for himself and his children if he is associated with the royal family or does he love Glauce and has had enough of Medea? Answers should focus on this motivation to consider whether or not he deserved his punishment. They should extend their argument by looking at the absolute nature of the punishment – the killing of the royal family – his new bride and his children – and the method of killing them, leaving him on his own, destitute. Perhaps he deserved punishment, but not to this extent.

[16]

Or

2 'Euripides makes us question how men and women should behave.'

Which play do you think does this more effectively, *Medea* or *Bacchae*?

Give reasons for your views and support them with details from **both** plays.

Answers should look at the action of both plays and consider what they show about human behaviour. In *Medea* the killing of her own children by their mother in order to have revenge relates to two aspects – love of children/motherhood and revenge. In the *Bacchae* the power of the god Dionysus and the transformation of the women again raises questions about the nature of humanity – the role of reason, the power each individual has over him/herself and role of the divine in human life. Answers might also include details of the effects on Pentheus and Cadmus the nature of the revenge which Dionysus has on Pentheus. Answers should look at the idea of how people 'should' behave, and the best may look at these plays in the context of morals at the time of Euripides, including the role of women.

[16]

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

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Acharnians* and answer **all** the questions that follow.

Dikaiopolis exposes the corruption of the Athenians Ambassador after his return from a mission.

PAGE 17-18

DIKAIOPOLIS: Wide carts indeed! You're nothing but a great big liar. Get off with you! I'll do the interrogating myself. [*The AMBASSADOR and his colleagues docilely leave. DIKAIOPOLIS confronts PSEUDARTABAS, raising a fist at his face.*] Look at this and tell me the truth, or I'll paint your face Lydian purple. Is the Great King going to send us gold? [*PSEUDARTABAS indicates the answer is 'no'.*] So those ambassadors were talking total and utter boloney? [*PSEUDARTABAS gravely nods; so do the 'EUNUCHS'.*] Strange these guys should nod the way Greeks do. I verily believe they *are* Greeks! In fact [*examining one of the 'eunuchs' closely*] I seem to know this one very well indeed. Cleisthenes, isn't it, the famous wrestler? 'O thou that shavest close thy passionate arse!' You cheating monkey – with a beard like yours, you come here got up as a eunuch! And who's the other? Not Strato, by any chance? **5**

CRIER: Silence! Sit down! – The Council hereby invite the Great King's Eye to dinner in the City Mansion. **10**

[*Exit PSEUDARTABAS, attended by the 'EUNUCHS'.*] **15**

DIKAIOPOLIS: Doesn't all this just choke you? Am I supposed to hang around here, while people like that get endless free meals? I'm going to do something really awesome. Amphiheus! are you still there?

Trans. Alan H. Sommerstein (Penguin)

- (a) Where is Dikaiopolis when he makes this speech?
in the assembly **[1]**
- (b) Who is the 'Great King' (line 4)?
King of Persia **[1]**
- (c) Explain why Ambassadors had asked for gold from the Great King.
Financial assistance needed + for the war against Sparta/to pay for the fleet to fight Sparta **[2]**
- (d) Give **two** details of what Dikaiopolis asks Amphiheus (line 18) to do.
Go to Sparta [1] to make peace [1] for himself [1] **[2]**
- (e) Explain **one** aspect of Dikaiopolis' character shown in this passage.
Any point + evidence: critical of ambassador (calls him a liar); angry: threatens Pseudartabas with his fist; perceptive: sees through Eunuchs' disguises; cynical: free meals for the eunuchs et al. **[2]**
- (f) How does Aristophanes bring out the humour in this passage? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Humorous visual action – Dikaiopolis threatening Pseud/nodding eunuchs/close inspection of eunuchs
Lavatorial – shavest.... Arse
Visual form – Pseud.'s single eye/the bearded eunuch
Topical reference (for contemporary audience) – Cleisthenes/Strato **[4]**

[Total: 12]

2 Read the following passage from *Acharnians* and answer **all** the questions that follow.

Lamachus and Dikaiopolis give orders to their slaves.

PAGES 56-7

LAMACHUS: Boy! bring me out my ration-bag.

DIKAIOPOLIS [*mimicking him – as often hereafter*]: Boy! Bring me out my dinner box.

LAMACHUS: Bring some salt flavoured with thyme, and some onions.

DIKAIOPOLIS: I'm fed up with onions; bring me some slices of fish. 5

LAMACHUS: Now some salt fish in a fig-leaf – stale, please.

DIKAIOPOLIS: Yes, a fig-leaf of pork fat would be nice. I'll cook it when I get there.

LAMACHUS: Bring me the two plumes for my helmet.

DIKAIOPOLIS: Bring me the pigeon and thrush. 10

LAMACHUS: This ostrich feather is lovely and white.

DIKAIOPOLIS: This pigeon's meat is lovely and brown.

LAMACHUS [*turning haughtily to Dikaiopolis*]: Would you please, my man, not make fun of my equipment?

DIKAIOPOLIS: Would you please, my man, not look hungrily at my thrush? 15

LAMACHUS: Would you please, my man, not presume to speak to me?

DIKAIOPOLIS: It's just that my boy and I have a little argument going. [*To his slave*] Let's make a bet of it, and let Lamachus be the judge: which is nicer to eat, locusts or thrushes?

LAMACHUS: Damn your insolence! 20

DIKAIOPOLIS: He'd much rather have the locusts, obviously!

Trans. Alan H. Sommerstein (Penguin)

- (a) What success has Dikaiopolis achieved earlier in the play?
Personal peace with Spartans [1]
- (b) What was Lamachus' role in Athens at this time?
General [1]
- (c) What happens to Lamachus after this scene? Give **two** details.
Goes off to fight [1] and comes back wounded [1] [2]
- (d) Do you think that Aristophanes makes this passage humorous? Explain **one** reason for your opinion.
Point + evidence: (candidates who suggest that it is not, should be credited if they explain why with relevant details): Dikaiopolis echoes Lamachus (ration bag/dinner bag etc.); mocking of Lamachus (ostrich feather/pigeon meat). Accept negative if supported by evidence [2]
- (e) Aristophanes includes political messages in this passage. Explain **one** message which he includes.
Point + Evidence: Lamachus and Dikaiopolis contrasted + contrasts war and peace. Benefits of peace (luxury food) and the pompous nature of Lamachus (general). Accept other interpretations if accurately based on evidence from passage. [2]
- (f) How does Aristophanes contrast the characters of Dikaiopolis and Lamachus in this passage? Give reasons for your views and support them with details from the passage.
Any two points + evidence: Lamachus: Arrogant – do not speak to me/not make fun of my equipment, fastidious – plumes for helmet + ostrich feather lovely and white. L. serious minded – checking his equipment (helmet plumes) contrasted with D. flippant – focus on his luxurious food (pigeon and thrush). Parallels in Language contrast characters: Bring me... Bring me... [4]

[Total: 12]

3 Read the following passage from *Lysistrata* and answer **all** the questions that follow.

The Magistrate and Lysistrata argue about who should control the state money.

PAGE 160

MAGISTRATE: You in charge of state money?

LYSISTRATA: Well, what's so strange about that? We've always been in charge of all your housekeeping finances.

MAGISTRATE: But that's not the same thing.

LYSISTRATA: Why not? 5

MAGISTRATE: Because the money here is needed for the war!

LYSISTRATA: Ah, but you shouldn't be *at* war.

MAGISTRATE: How else can we keep the City safe?

LYSISTRATA: *We'll* see it's kept safe.

MAGISTRATE: *You!!!* 10

LYSISTRATA: Us.

MAGISTRATE: This is intolerable!

LYSISTRATA: We're going to save you, whether you like it or not.

MAGISTRATE: What an outrageous thing to say!

LYSISTRATA: Annoyed, are you? It's still got to be done! 15

MAGISTRATE: But, Demeter! It's against Nature!

LYSISTRATA [*very sweetly*]: *We must* see that you're safe, my dear sir.

MAGISTRATE: Even if I don't want you to?

LYSISTRATA: All the more if you don't!

MAGISTRATE: Anyway, how do *you* come to have taken an interest in matters of war and peace? 20

Trans. Alan H. Sommerstein (Penguin)

(a) Give **two** details of what Lysistrata has already done to achieve her aims.

Two of: Called a meeting of women [1] from throughout Greece [1] to discuss the plan [1] persuaded women to swear an oath [1] not to have sex [1] / to leave their husbands [1] taken control of the Acropolis [1] [2]

(b) Explain why the money on the Acropolis was significant for the war.

Any two points: It was used to pay for warships/essential part of Athens' fleet/without money fleet could not be maintained/weapons for war/war could not continue/Acropolis = location of treasury; [2]

(c) Explain **one** aspect of Lysistrata's character shown in this passage.

Any point + evidence: forceful/strong minded/strong willed: we must see that you're safe/it's got to be done; persistent/quick thinking: has answers for every objection from the magistrate [2]

(d) Explain **one** way in which Aristophanes makes this passage amusing.

One point + evidence: brow-beating of magistrate/Lysistrata gets the better of him in the argument throughout + has a quick response to every one of his objections [2]

(e) How does Aristophanes bring out the tension between the characters in this passage? Give reasons for your views and support them with details from the passage.

Any two points + evidence:

Playing on words:

Magistrate getting annoyed – intolerable/outrageous – changing subject as he loses argument

Quick/sharp dialogue (any suitable example) [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

- 1** 'Dikaiopolis and Lysistrata are admirable characters because they will not let anything stand in their way.'

Do you agree?

Give reasons for your views and support them with details from **both** *Acharnians* and *Lysistrata*.

Answers should include details of the actions by both Dikaiopolis – attempts to speak in Assembly, sets up private peace then sets up his own market – and Lysistrata – gets women from throughout Greece to agree to sex strike and takes on the men directly. The scope of their actions might be considered, as Dikaiopolis seems to give up on helping Athens and is content to help only his family, whilst Lysistrata seems more determined to continue to work for Greece as a whole. Lysistrata also manages to gain greater support than Dikaiopolis. Answers should consider both whether this makes the characters great and whether the characters succeed in not letting anything stand in their way.

[16]

Or

- 2** Which play do you think is more humorous, *Acharnians* or *Lysistrata*?

Give reasons for your views and support them with details from **both** plays.

Answers should consider the humour in each play, and may focus on the characters of Dikaiopolis and Lysistrata to do this. They should consider the plots and the characters' proposed plans for achieving their ends: the sex-strike in *Lysistrata* is inherently humorous, and the humour which stems from this can be considered, equally there are large parts of the play which are less humorous, not least the attack on the Acropolis. In the *Acharnians* the serious nature of the situation in the Assembly, and the issue behind the idea of a private market (the Megarian Decree) may be felt to detract from this humour, although there are plenty of examples of humour within the dialogue. The best answers may distinguish between the humour of the situation and that of the individual parts of the dialogue.

[16]

Topic 16: Herodotus : *The Persian War*

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Chapter 2* and answer **all** the questions that follow.

Herodotus describes the battle at Marathon.

PAGES 22-23

The Athenians were in position on some land sacred to Heracles. There they were joined by the Plataeans. Every man in Plataea came to the aid of Athens because the Plataeans had previously made an alliance with the Athenians, who had done a great deal for them.

The Athenian generals were divided. Some were against fighting (they thought they were too few to take on the army of the Medes), others, Miltiades amongst them, were in favour of it. So the voting was split and the weaker course of action might have been adopted, but there was an eleventh vote – the Polemarch's. ... Miltiades went to Callimachus, who was Polemarch at this time, and said, 'Now it depends on you, Callimachus. You can either enslave Athens or you can make her free, leaving a memorial for yourself as long as men live; not even Harmodius and Aristogeiton have such a memorial. For now Athens is in very great danger, the greatest danger the city has ever faced. If Athens surrenders to the Medes, Hippias will return to power but, if Athens survives, she can go on to be the leading city of Greece. Your vote will decide this; we ten generals are equally divided, half for fighting, half against. If we don't fight now, I can see Athens will fall apart – the result will be a sell-out to the Persians.'

Trans. W. Shepherd (CUP)

- (a) Explain **one** reason why the Persians were attacking the Athenians.
Point + explanation: Athenians supported Ionian Revolt/sacked Sardis + angered Persian king/king was looking for revenge [2]
- (b) 'If Athens surrenders to the Medes, Hippias will return to power' (lines 13-14).
 Explain why the Athenians did not want Hippias to return to power.
Point + Explanation: He was/had been a tyrant + unpopular tyrants had been overthrown before/preferred democracy they had instead. [2]
- (d) Explain **one** reason why the Athenians were victorious at the battle of Marathon.
Point + explanation (such as):
Surprised Persians/courage - Ran into battle
Good leadership – Miltiades' actions [2]
- (d) Explain **one** aspect of Miltiades' character shown in this passage.
Any one of the following + evidence from passage:
Determined – not accept weaker course; cunning – personal appeal to Callimachus; logical thinker – chain of argument (if not fight now, Athens will fall apart); patriotic – Athens to be leading city of Greece [2]
- (e) How does Herodotus make this passage dramatic? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Miltiades' behind the scenes ploy – went to Callimachus
Athens under threat – great danger/will fall apart
Split voting – tension
Choices presented – survive and be leading city of Greece/surrender and Hippias returns to power and fall apart/sell out to the Persians [4]

[Total: 12]

2 Read the following passage from *Chapter 4* and answer **all** the questions that follow.

The first battle at Artemisium gets underway.

PAGES 50-51

The Aeginetan ship gave the Persians some trouble. Pytheas, one of the hoplites, distinguished himself that day. His ship was taken but he went on fighting until he was terribly hacked about. Finding he was still breathing when he fell, the Persians he had fought with did everything they could to keep him alive because of his bravery and dressed his wounds with ointment and linen bandages. Then they took him back to their base and put him on display for the whole army to see. They showed their admiration for him by treating him kindly but they treated everyone else from the ship as slaves. 1
5

So two ships were taken while the third ran aground in the mouth of the Peneus. The Persians captured the ship itself, but not its Athenian crew. The moment they had run the ship aground the men jumped ashore and made their way back to Athens through Thessaly on foot. The Greeks positioned at Artemisium were told what had happened by fire signals from Sciathos. The information frightened them and they withdrew to Chalcis, intending to hold the Euripus channel. But they left lookouts on high ground in Euboea. 10
15

Trans. W. Shepherd (CUP)

- (a) Just before this the Persians caught a Troezenian ship. Give **two** details of how they treated its crew. [2]
Picked out best looking hoplite on board; cut his throat
- (b) Explain **one** reason why the Greeks decided to fight at Artemisium. [2]
Point + explanation:
Good defensive place + narrow channel between island and mainland (no room for Persians to manoeuvre so no advantage for their numbers) / end of stretch of rugged coastline from north (no landing sites for Persians) / bay behind Greeks to back ships in safety (able to block channel) / scope for Greeks to withdraw if necessary
- (c) Explain **one** aspect of the character of the Persians shown in this passage. [2]
Point + explanation
Honoured others/fair + Admired Pytheas bravery
Kind – treated Pytheas kindly
- (d) Explain **one** reason why you think Herodotus focuses on Pytheas (line 1). [2]
Point + explanation:
Example of heroism he admired – Pytheas bravery/being hacked about; suits his moralising: great and noble deeds on which he focussed from both sides; Pytheas' bravery + Persians' respectful treatment of him
- (e) How typical is this passage of Herodotus' style of writing? Give reasons for your views and support them with details from the passage. [2]
Any two points + evidence:
Digression of side story – Pytheas; unnecessary detail – ointment and linen bandages/fire signals; geographical details – mouth of River Peneus/signals from Sciathos [4]

[Total: 12]

3 Read the following passage from *Chapter 10* and answer **all** the questions that follow.

The events in the Persian camp after the battle of Plataea.

PAGE 125

After the battle Pausanias gave orders that no-one was to touch the spoils and had everything collected up by the helots. They moved through the camp and found tents and the furniture in them encrusted with gold and silver; they found golden flasks, goblets and dishes; and they found wagons loaded with sacks full of gold and silver vases. They stripped the dead of their gold bracelets, necklaces and daggers, and hardly bothered with their fine, richly coloured clothing. The helots stole a lot and sold it to the Aeginetans, though there was much that they could not hide. The Aeginetans laid the foundations for their great wealth on this occasion by buying gold from the helots at the price of bronze!

When it had all been gathered together, a tenth of it was dedicated to Apollo at Delphi, a tenth to Zeus at Olympia and a tenth to Poseidon at the Isthmus. The rest was divided, each Greek taking a share of the Persians' concubines, gold, silver and oxen according to his entitlement. I could not find out how much was set aside for the men who distinguished themselves most in the battle, but I think they were all rewarded. For Pausanias ten times as much was set aside as for anyone else – women, horses, bullion, camels, everything.

Trans. W. Shepherd (CUP)

- (a) Who was Pausanias (line 1)?
Spartan king/general [1] [1]
- (b) Who were the helots (line 2)?
One of: Messenians/Spartans' slaves/peasants/military batmen [1]
- (c) Explain what Pausanias did when he saw Xerxes' tent after the events in this passage.
Had Persian dinner prepared + to show Greek generals the luxury of Persians/to ridicule Persians for wanting Greek poverty instead of luxury [2]
- (d) Explain **one** aspect of Pausanias' character shown in this passage.
Point + explanation:
Sense of self-superiority – had 10 times spoils of everyone else
Fond of exercising control – no one to touch spoils/order to helots
Scrupulous attention to religion – tithes to gods
Gullible – missed helots stealing a lot of spoils
Fair-minded – equal sharing of spoils for the others [2]
- (e) Explain **one** aspect of the Persians' character which Herodotus emphasises in this passage.
Lovers of luxury – gold/silver/fine clothing etc. [2]
- (f) How does Herodotus make this passage vivid? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Details of the items found + any details: gold bracelets etc.
Detail of the description + stripping of bodies etc.
Connection to present history + Aeginetans laying foundations...
Personal comment + 'I think they were all rewarded' etc. [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

- 1** 'Herodotus' descriptions of battles make his history both entertaining and informative.'

To what extent do you agree with this view?

Give reasons for your views and support them with details from *The Persian War*.

Answers should include details from at least two battles taken from the selection. As well as the general outline of the fighting, they should note the close focus on particular events such as the discussions before Marathon, the episode of the arrows at Thermopylae, the role of Themistocles at Salamis and the events surrounding Pausanias at Plataea. The use of direct speech in the descriptions of these events should be noted and considered. The evaluation should focus on the ideas of being entertaining and informative: answers may note that the dialogue included is probably not historically accurate, but may well be entertaining. Likewise, the focus on individual aspects of the battles may give a feeling for what the battle was like, but does not necessarily give a clear impression of the strategies and tactics used by each side.

[16]

Or

- 2** 'Herodotus' focus on individuals prevents him from writing accurate history.'

Do you agree?

Give reasons for your views and support them with details from *The Persian War*.

Answers should include details of individuals on whom Herodotus focuses, especially Miltiades, Themistocles and Pausanias, as well as Xerxes and possibly Artemisia. Details of Themistocles' and Artemisia's roles in the battle of Salamis may well be a good focus for answers. Evaluation should focus around the idea of 'accurate history': what does this mean and are the stories which Herodotus tells history or simply stories.

[16]

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

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Book 1* and answer **all** the questions that follow.

Aeneas is received by the queen and responds to her welcome.

PAGE 35

So then he addressed the queen, suddenly appearing to everyone's amazement, and said: 'Here, the man you are looking for, Aeneas of Troy, here I am, saved from the Libyan waves. My lady, no one but you has felt any pity for Troy's terrible anguish! We are the few left alive by the Greeks, exhausted by all our disasters on land and sea; we've nothing – yet you offer a share in your city, 5 your home! We've no means of repaying your kindness, Dido, none of the Trojans has, wherever they are, scattered all over the world. But if ever the powers above take note of the goodness of men, if there's any justice at all, anywhere, any innate notion of right, may the gods grant you the reward you deserve. What golden age were you born in? What great parents produced 10 such a daughter? As long as the rivers run down to the seas, as long as the shadows sweep over the slopes of the mountains, and the sky keeps the stars alight, your name shall live for ever in honour and praise, no matter what land I am called to.'

Trans. G. Tingay (CUP)

- (a) Explain how Venus has just helped Aeneas.
Point + explanation: Gave instructions for him to reach Dido's palace/cloaked him in thick mist + so that he could arrive unseen/safely [2]
- (b) Explain **one** aspect of how Aeneas is shown in this passage.
Any one point + evidence:
able to take initiative (appears and speaks immediately), sense of gratitude to Dido (no means of repaying kindness/may gods grant reward/your name shall live in honour and praise), religious (reference to gods) [2]
- (c) To what extent was Aeneas fair in his later treatment of Dido? Explain **two** reasons for your opinion.
Any two points + explanation:
Has an affair with her/then abandons her/causing her to commit suicide + her name is tainted with dishonour and disgrace, not praise (broken vow of chastity in memory of former husband)
Leaves on orders of gods without proper explanation + so harms her; done for the sake of Ascanius/forced to go by the gods/discussion of duty [4]
- (d) How typical is this passage of Virgil's story-telling? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Dramatic turn of events – Aeneas suddenly appearing
Vividness of Aeneas' direct speech – effective rhetoric and very emotional (pity/Troy's anguish/few left alive/exhausted)
Invocation of deities – may the gods grant you
Descriptive image of rivers running to seas + shadows over slopes of mountains;
Irony; verbal parallels; foreshadowing + evidence [4]

[Total: 12]

2 Read the following passage from *Book 2* and answer **all** the questions that follow.

The Trojans question a Greek captive, Sinon.

PAGE 35

'And then they caught sight of a man, with his hands bound behind him; some Trojan shepherds were hauling him noisily up to the king: the stranger had come up and surrendered to them of his own accord, for just this purpose, to lay Troy open to the Greeks. He put his trust in his wits, ready to succeed in his schemes or to face certain death if he failed. The young Trojans came pouring round him, eager to stare at the prisoner, outdoing each other in mocking him. Hear how the Greeks deceived us, learn what they are all like from this one man's villainy! 5

'He stood there with all eyes upon him, confused and defenceless, peering round at the army of us Trojans. "Help! Is there any land left, any sea that will take me? What remains for me now at the end of my misery, when I can't go back to the Greeks anywhere, and the Trojans are enemies too, and after my blood?" 10

'At this pitiful cry of anguish our feelings changed and our violent anger abated. We urged him to say who he was, what he could tell us, and to explain what he was up to in letting himself be captured.' 15

Trans. G. Tingay (CUP)

- (a) Immediately before this the Trojans were given a clear warning about the horse. Give **two** details of what happened.
Laocoon (priest) threw spear into horse's side/its hollow interior echoed and groaned [2]
- (b) Give **two** details of the role played by Sinon in the Greeks' scheme.
Any two details: persuaded Trojans that the horse was an atonement offering to the gods by the Greeks/tricked them into taking the horse into Troy/to provide protection for the Trojans; to stop Trojans inspecting horse too closely; letting Greeks out of horse; Greeks wanted him dead [2]
- (c) Explain **one** way in which Sinon makes the Trojans feel pity for him in this passage.
Point + evidence:
Sets himself in their hands – stands confused and defenceless
Implies he is hunted everywhere – any land or sea left to take me/Greeks and Trojans as enemies [2]
- (d) Explain **one** reason why you think Virgil wished to emphasise the treachery of the Greeks.
Point + Explanation:
Bitterness + it resulted in destruction of Troy
To hide Trojan responsibility + in falling for the trick that resulted in destruction of Troy; Greeks won by trick; show enemy in a negative lights [2]
- (e) How does Virgil make this scene dramatic? Give reasons for your views and support them with details from the passage.
Any two points + evidence
Sudden appearance of the captive – then they caught sight of the man etc.
Suspense/ominous – to succeed or face certain death/hints of being deceived
Potential violence – hauling him/mocking him
Pleas in Sinon's speech – help! – his misery and having everyone as enemies [4]

[Total: 12]

3 Read the following passage from *Book 4* and answer **all** the questions that follow.

Dido replies to Aeneas' unwelcome message.

PAGE 72

All the time he was speaking Dido kept her head turned to one side, but watched him, letting her eyes roam all over him, without uttering a sound. Then furiously she spoke her mind.

'You're not the son of a goddess, you treacherous lout, or of fine old Trojan stock! The harsh rocks of the Caucasus gave you birth, Caspian tigers their milk! Why should I hide my feelings? – there cannot be worse to come! Did he sigh when I wept? Did he spare me a glance? Did he soften, show any sorrow, or pity me when I loved him? I'd hardly know what to put first. At the moment great Juno and almighty Jove himself have lost all sense of justice. Nowhere can trust be trusted. I welcomed him when he was shipwrecked and destitute; like a mad fool I gave him a share in my kingdom. I found him his missing fleet, and rescued his friends from death (I'm on fire, and shaking with frenzy!). Now, so he says, it's Apollo, god of prophecy, now the Lycian oracles, now the messenger of the gods as well, despatched by Jupiter himself that brings through the air the command he dreads. As if the gods above would be bothered with this, or let this disturb their tranquillity!'

Trans. G. Tingay (CUP)

- (a) Explain **one** reason why Dido is furious.
One of the pairs: Aeneas leaving her/after her assistance to him = lack of gratitude/despite her belief in his oath and marriage = betrayal/Aeneas seeming to leave without telling her = deception; ignored duties to Sychaeus = feeling ashamed/angry with herself [2]
- (b) Give **two** details of what Aeneas does after Dido's speech in this passage.
Any two of: he returns to his fleet/waits another night/then prepares to sail/orders ships down to the sea/launches them/makes new oars [2]
- (c) Explain **two** aspects of Dido's character shown in this passage.
Any two points + explanation:
Passionate/highly strung – I loved him/I'm on fire/shaking with frenzy
Prones to self pity – when I wept
Sarcastic – not the son of a goddess/as if the gods [4]
Calls him a treacherous lout – rude or strong
- (d) Do you think Virgil expects the reader to feel pity for Dido in this passage? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Yes – poignant opening: silent watching – eyes all over him without a sound
Her sadness – I wept
She feels let down – lost sense of justice/trust not trusted
No – over the top – (last lines) dismissal of gods' role in Aeneas' fate (as if the gods...) [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

1 'Dido is a greater leader than Aeneas.'

Do you agree?

Give reasons for your views and support them with details from the books of *The Aeneid* that you have read.

Answers should include details of the leadership qualities shown by both Dido and Aeneas. Dido has founded a city and managed to make it full of building work and activity; Aeneas has survived a storm, arrived in Carthage (helped by his mother). They have fallen in love with one another, and Dido's powers as a leader seem to be completely lost. Aeneas, on the other hand, re-finds his powers, and returns to his mission, but without dealing properly with Dido. His lack of tact might be taken as a failure of leadership. Earlier aspects of his leadership both after the shipwreck and even at Troy might be considered. Book 2 elements could include the loss of Creusa, the idea of flight and the band of fighting men which he gathers. The evaluation should focus on the contrast between the two, and consider what makes a good leader – inspiring others, getting things to happen, remaining courageous, the ability to speak well and appropriately etc.

[16]

Or

2 'Gods and goddesses cause all the trouble in *The Aeneid*.'

Do you agree?

Give reasons for your views and support them with details from the books of *The Aeneid* that you have read.

Answers should focus on the roles of Venus and Juno in books 1 and 4, especially the bringing of Aeneas to Carthage and organisation of the 'marriage' between Dido and Aeneas. Candidates should contrast Dido before these events with the tragic, suicidal heroine, and note the roles of Juno and Venus in bringing this about. Examples might include: Juno causing the storm to be contrasted with Neptune and Aeolus stopping the storm. Jupiter and Mercury initiating Aeneas' hasty departure from Carthage and its effects. Rumour (minor deity) informing Dido of Aeneas' planned departure and telling Iarbas of Dido's affair with Aeneas. On the other hand, Venus helps Aeneas on his arrival in Carthage and instigates his departure from Troy. Gods and goddesses themselves are subject to fate and Jupiter's will.

[16]

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

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Book 7* and answer **all** the questions that follow.

Medea, after considering her situation, decides on a course of action.

PAGE 250

If he can do such a thing and prefer a rival to me, the ungrateful traitor can die! – Yet when I think of that face, of that noble, heroic soul, of that strong and beautiful body,	5
I cannot fear he'd be false or forget my help. To make certain, he'll give me his word in advance and I'll force him to swear to our pact in the name of the gods. All's safe; there is nothing to fear. So be done	10
with delay, and to action! Jason will always be in my debt. The rites of the wedding torch will unite us. In all the cities	15
of Greece great throngs of women will praise me for saving their sons. – What now? Shall I sail away on the wind and abandon my father, my brother, my sister, the gods and soil of my native country? –	20
Why shouldn't I leave such a heartless father, a barbarous land and a brother who's only a child? My sister's prayers go with me.	25
The greatest of gods is alive inside me! I'll not forsake greatness but rather pursue it: the glory of saving the sons of Greece.	

Trans. D. Raeburn (Penguin)

- (a) Explain why Jason needed Medea's help.
Set tasks too difficult for mortal man to achieve (details of any relevant task should be rewarded – yoking bulls, fighting soldiers from dragon's teeth and the fleece) + needed magic-spells or herbs to survive/achieve success; need to get Golden Fleece [2]
- (b) Explain **one** reason why it has been a difficult decision for Medea to decide to help Jason.
Point + explanation: If successful, Jason would take Golden fleece from Colchis + Medea would therefore be betraying her father/city [2]
- (c) Explain **one** way in which Jason later betrays Medea.
Point + evidence: despite her help and his oath + he abandons her for a new bride (Glauce) [2]

- (d) Explain **one** aspect of Medea's character shown in this passage.
Point + evidence: [2]
Indecisive – torn between love of Jason and betrayal of her father
Determined/calculating – I'll force him to swear to our pact
Ruthless – the ungrateful traitor can die
Glory-seeking – I'll not forsake greatness
- (e) How well does Ovid convey the effects of love on Medea in this passage? Give reasons for your views and support them with details from the passage.
Any two points + evidence: [4]
Makes her besotted – that face...beautiful body
Expects marriage – rites of wedding torch
Expects him to be true in return – I cannot fear he'd be false

[Total: 12]

2 Read the following passage from *Book 8* and answer **all** the questions that follow.

Ariadne is abandoned by Theseus.

PAGE 302-303

Rewinding the elusive thread that she gave him, he found the

Elusive entrance

which none had regained before him. He carried the
princess off

and sailed to Naxos, but there on the shore he cruelly
abandoned

5

his loving companion. She wept and wailed in her
lonely plight,

till Bacchus swept her up in his arms and came to her
rescue.

10

'My star,' he declared, 'you must shine for ever!'

Removing the crown

from her forehead, he launched it skyward. It whirled
and spun through the air,

and during its flight the gems were changed into brilliant
fires,

15

coming to rest once more in the shape of a jewelled circlet
between the Kneeler and bright Ophiucus, who holds the
Snake.

Trans. D. Raeburn (Penguin)

- (a) Theseus had been in Crete before he came to Naxos. Explain **one** reason why he had been in Crete.
Sent has tribute + as demanded by Minos
Decided to go as tribute + to kill the Minotaur [2]
- (b) Ariadne had helped Theseus earlier.
 Explain **two** reasons why he needed her help.
Facing horrendous mission = to kill minotaur
Needed thread = to retrace his steps in the labyrinth [4]

- (c) Explain **one** way in which Ovid emphasises Ariadne's helpless position in this passage.
Point + Explanation:
Use of abandoned + lonely / her distraught condition – went and wailed / need of god to rescue her (Bacchus) etc. [2]
- (d) How typical is this passage of Ovid's story-telling? Give reasons for your views and support them with details from the passage.
Any two points + Evidence:
Intervention of god – Bacchus
Human evil – Theseus cruelly abandoning Ariadne
Human suffering – Ariadne left abandoned, lonely, weeping/wailing
Descriptive detail – gems changed into brilliant fires/jewelled circlet
Detail related to real world – constellations, eg the snake etc.
Metamorphosis – Ariadne transformed into a star [4]
- [Total: 12]**

3 Read the following passage from *Book 8* and answer **all** the questions that follow.

Philemon and Baucis come to the end of their lives.

PAGE 328

As the tops of the trees spread over their faces, they spoke to each other once more while they could. "Farewell, my beloved!" they said in a single breath, as the bark closed over their lips and concealed them for ever.

5

Still to this day the peasants of Phrygia point to the oak and the linden nearby which once were the forms of Philemon and Baucis.

The story was told me by trustworthy elders who had no reason to lie or deceive. I saw for myself the wreaths that were hanging

10

upon the branches and, placing a fresh wreath, murmured, "Let those who are loved by the gods be gods, and those who have worshipped be worshipped."

15

Trans. D. Raeburn (Penguin)

- (a) Philemon and Baucis had been granted a wish. Explain why their wish was granted.
Two points: Gave hospitality to the gods / when others refused / despite being very poor / reward for xenia [2]
- (b) 'As the tops of the trees spread over their faces' (line 1) Explain **one** reason why this was happening to Philemon and Baucis.
Point + explanation:
Gods in letting them die at the same time and not having to bury each other – their wish / organised things so that there should be no bodies by turning them simultaneously into trees at the end of their lives / they can be intertwined for every more [2]
- (c) Explain **one** way in which Ovid emphasises the close relationship between Philemon and Baucis in this passage.
Close/devoted love – farewell my beloved in a single breath; idea of simultaneously or similar needs to be brought out for full marks. [2]

- (d) Do you think this is a suitable ending for the story of Philemon and Baucis? Explain your answer.

Point + evidence: happy ending – fitting reward for their piety (let those loved by gods be gods, those worshipped be worshipped); closeness in real life matched by having become two trees side by side; lives celebrated – having wreaths. Negative should be credited if supported with evidence.

[2]

- (e) How does Ovid keep the readers interested in this passage? Give reasons for your views and support them with details from the passage.

Any two points + evidence:

Anticipation of events – their wish was granted

Setting of the scene for the climax – telling sanctuary's history

Startling development – sprouting leaves on worn limbs before revealing outcome – tops of trees spread over their faces

Stage by stage development of transformation – leaves/tree-tops/bark

Direct speech – final words 'farewell' before bark closed over lips

[4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

- 1** 'Ovid loved variety, speed and the unexpected in his stories.'

Do you agree?

Give reasons for your views and support them with details from *Metamorphoses*.

Details from any of the stories from the selection should be included. Answers should show knowledge of a range such as Medea, Theseus and Ariadne, Baucis and Philemon, Daedalus and Icarus, the Calydonian boar etc. They should note both the expected – eg traditional stories such as the death of Icarus or the killing of the Minotaur – and the more unexpected – the focus on Ariadne or the changing of Baucis and Philemon into trees. The speed of the stories should also be considered, and especially the quick transition between stories.

[16]

Or

- 2** 'Enjoyable, but meaningless.'

Is this an accurate description of Ovid's stories in *Metamorphoses*?

Give reasons for your views and support them with details from *Metamorphoses*.

Details from any of the stories should be included. Answers may wish to take issue with one, both or neither of the ideas. They can choose parts of the stories which they find enjoyable, and parts which they believe have/do not have meaning. Examples might include: the Calydonian boar, the death of Icarus, the actions of Medea etc.

[16]

Topic 19: Pliny: Letters

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage and answer **all** the questions that follow.

Pliny writes to Cornelius Tacitus, telling him what he said to the father of a young boy from his home town.

Page 27

'You fathers ought to know how important it is that your children should study here rather than anywhere else. Their own town is the most pleasant place for them to be. In their own town they can be properly brought up under the very eyes of their parents. It also costs less. It doesn't take much to set up a fund and hire some teachers. Pay them what you now spend on lodgings, fares to and from Milan, and all the other things the children have to buy because they are not at home. When you are not at home, you have to buy everything. No, I'll go further. You know that I do not have any children of my own but I think of our town as a daughter or a parent. I am willing to give you a third of whatever money you raise.'

I would have promised to give them all of it but I was afraid someone one day would take advantage of my generosity.

Trans.C. Greig (CUP)

- (a) Name Pliny's home town.
Comum. [1]
- (b) Pliny has just met a young boy and his father.
Give **two** questions which Pliny asked when he met him.
Do you go to school? / Where? / Why not here? (ie: Comum). [2]
- (c) Later in the letter Pliny explains why he thinks it should be the parents who raise the money for a school. What is his reason for believing this? Give **two** details.
People are more careful with their own money/ so they will choose good teacher. [2]
- (d) (i) What favour does he ask of Tacitus?
Pass on details of good students who go to Tacitus [1]
(ii) Explain one reason why Pliny believes Tacitus is the right person to ask.
A large number of students go to see Tacitus because they admire him, so he is in a good position to find potential teachers who can be sent for interview to Comum. [2]
- (e) What impression of himself is Pliny trying to create in this passage? Give reasons for your views and support them with details from the passage.
**Any two points + evidence:
Tries to appear devoted to education /and his own town/
generous/ cautious/ superior/ all-knowing. Any of the above with references from the passage.** [4]

[Total: 12]

2 Read the following passage and answer **all** the questions that follow.

Trajan sends a letter to Pliny in Bithynia.

Page 64

I wish that you could have got to Bithynia without the slightest harm to your poor self or your people. I also wish that your journey from Ephesus had been as easy as your voyage there. I know, my dearest Pliny, from your letter the day on which you reached Bithynia. Those who live in that province will know that I am looking after them. You must also put yourself out to show them that I have chosen you to stand for me. The first thing you must do is this. You must 'shake out' the accounts of the cities. Everyone knows they are in a mess. 5

I do not have enough surveyors for the building that has to be done in and around Rome. There are surveyors who can be trusted. You will find them in every province. All you have to do is to work hard and 'shake them out' too! 10

Trans. C. Greig (CUP)

- (a) Where was Bithynia?
Black Sea /Asia Minor/ (modern) Turkey. [1]
- (b) Give **two** details of the difficulties that Pliny encountered on his journey to Bithynia.
Two of: troubled by heat / then a fever / winds in the wrong direction /when trying to go round the coast. [2]
- (c) According to Pliny, what feelings did the people of Bithynia have towards Trajan?
The people feel the same love/good feeling for him / (that he deserves from all mankind). [1]
- (d) Explain **two** reasons why Trajan was concerned about the province of Bythynia.
Trajan had sent him out there due to concern in two main areas. 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 (If the quote from the passage is used then candidates must show by their explanation that they understand the wider problem for any more marks). 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. Explanation /expansion of two aspects which warrants the four marks. Not planners/buildings etc. [4]
- (e) What impression do you get from this letter about the relationship between Pliny and Trajan? Give reasons for your views and support them with details from the passage.
Trajan seems caring /concerned for health or was he just being polite after Pliny moaned? He does say my 'dearest Pliny'. Trajan very firm about what he wants done / Pliny is not getting a free hand / obviously thinks that Pliny is a capable man with a good brain. Reward any sensible opinion backed up by evidence from the passage. 2 points + evidence. [4]

[Total: 12]

- 3 Read the following passage and answer **all** the questions that follow.

Pliny writes about his uncle's attempt to save a friend from a volcanic eruption.

Page 14

The wind helped my uncle's ship to get there very quickly. My uncle greeted Pomponianus, told him not to worry and cheered him up. He wanted to get rid of his friend's fear by showing how calm he was. So he ordered the bath to be made ready for him. After his bath, he lay down and had dinner. He was happy or he looked happy. And that was as good as being happy. 1
5

While they were having dinner, huge sheets of flame shot up all over the place and great walls of fire flashed in answer to them. When it got dark, the fire and flames seemed brighter than ever.

Trans. C. Greig (CUP)

- (a) Give two difficulties that Pliny's uncle had encountered earlier when he approached Pompeii. **Ashes hotter/thicker. Hit by pumice/stones. Shallows full of debris.** [2]
- (b) 'The wind helped me uncle's ship to get there.' (line 1). Give two details of how this same wind had caused problems for Pomponianus. **Loading possessions on boat/tried to sail out /wind stopped him.** [2]
- (c) Explain **two** ways in which Pliny tries to stress how calm his uncle was. **Cheered him up/ordered bath/dining /having a rest/expression of happiness+ explanations of the effect of any two.** [4]
- (d) What does the behaviour of Pliny's uncle in this passage make you think about Pliny's uncle? Give reasons for your views and support them with details from the passage. **Any two points + evidence: Calm / mature /considerate/ overconfident/ naive – Any two observations explained by reference to the passage.** [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

1 Pliny says, 'Slaves always have two sides to their nature. They act with reason like men. They also act by instinct like animals.'

Do you think that this is an accurate reflection of Pliny's attitude to slaves?

Give reasons for your views and support them with details from the letters you have read.

Candidates may consider a number of letters.

Pliny sets some slaves free/ but often when freed he keeps them working for him/ allows them to make a will which is generous / treats it as binding/ seems anxious and fearful of his slaves/ looks after them when ill/ but that's in his interests any way ie: one slave was spitting up blood / Pliny sent him to Egypt / let him recover / now strained his voice / Pliny wants to send him off again to recover / seems very caring / genuinely thinks of mankind's suffering/ talks a lot about their value as people but how genuine is that? / slaves can rebel / says they have instincts like animals/ highlights the story of Makedo: in the baths / one slave gets his throat / another hits him in the face / another in the chest, stomach and groin / drop him onto hot tiles to see if he is dead / then carry him out as if fainted / he recovered but died later. Of course candidates may find Pliny totally convincing though he even says himself that he has gone a bit far. Letter 16 stops being a coverage of the rights of slaves and ends by being about his own grief and his supposed need for support in contrast to the money men who see the loss of slaves as a financial loss.

[16]

Or

2 'Pliny and Calpurnia definitely deserve each other!'

Do you agree?

Give reasons for your views and support them with details from the letters you have read.

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, ie 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 reasonable opinions.

[16]

Topic 20: Tacitus : *Empire and Emperors*

Answer **two** questions from Section 1 **and one** question from Section 2.

Section 1. Answer **two** questions from this section.

1 Read the following passage from *Chapter 1* and answer **all** the questions that follow.

Tacitus describes events leading up to the death of Augustus.

PAGE 17

The transformation of the state was complete, the good old ways were gone 1
for ever. ... This had caused no immediate anxiety as long as Augustus was fit 2
and well and in full control of himself, his family and ... affairs. But now he was
approaching eighty and worn out by illness: as his end came near there were
hopes of some change. A few men talked uselessly of the benefits of liberty, 5
many were afraid of war, some even wanted it. The majority gossiped
disparagingly about possible successors ...

While rumours flourished, Augustus' health deteriorated, and there was even 8
some suspicion that Livia was responsible ... Whatever the truth may be, 9
Tiberius was summoned by an urgent letter Whether Augustus was still 10
alive when Tiberius reached Nola, or already dead, cannot now be established: 11
Livia had posted sentries to seal off the house and surrounding streets, and
from time to time hopeful bulletins were issued. But as soon as the necessary
precautions had been taken, it was announced simultaneously that Augustus' 14
life was over and that Tiberius was in command ... 15

Trans. G. Tingay (CUP)

- (a) 'The transformation of the state was complete, the good old ways were gone for ever' (lines 1-2).
Explain what Tacitus means by this.
Republican form of government (power with senate and senior magistrates) + replaced by power vested in one man/emperor [2]
- (b) 'Augustus' health deteriorated, and there was even some suspicion that Livia was responsible' (lines 8-9).
Explain **one** reason why Livia might have wanted Augustus to die.
Anxious for her son Tiberius to succeed Augustus as Emperor + he was first in line at that time but the position could change/rivals [2]
- (c) Explain **one** way in which Tacitus attempts to stress Livia's influence in this passage.
Credits her with measure to control the situation – posting of sentries [2]
- (d) 'It was announced simultaneously that Augustus' life was over and that Tiberius was in command' (lines 13-15).
Explain **one** reason why it was important that Tiberius' appointment was announced at the same time as Augustus' death.
System required commander in chief (emperor) to be in position + any interval would allow usurpers a chance to emerge with potential for return to civil war. [2]
- (e) How does Tacitus make this passage gripping? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Swift movement between events – narrative of events in Rome/Nola
Sense of nostalgia for the past – the good old days..
Motives of individuals given prominence – Livia responsible
Rumours/doubts about them – whatever the truth may be.. [4]

[Total: 12]

2 Read the following passage from *Chapter 3* and answer **all** the questions that follow.
The senate try to meet with Sejanus in Campania.

PAGE 36-37

The senate were not worried about what happened on the frontiers, no matter how shameful it might be: it was the situation at home that terrified them. They tried to find some relief for their worries in flattery. Although the senate had met to discuss quite different matters, they now voted that altars should be built to Mercy and Friendship, and that on either side should be set statues of Tiberius and Sejanus. Again and again the senate asked for the chance to see them. But neither of them came to Rome or anywhere near it, thinking it good enough to leave the island and appear on the coast of Campania that faced it. So the senators went there, with the knights and many of the ordinary people, their eyes fixed anxiously on Sejanus. But to meet and talk to him was more difficult – only bribery, or collaboration in his schemes, opened his door. It became clear that his arrogance fed on the sight of such base and open servility. In Rome, scurrying crowds are to be seen every day, and the size of the city conceals what one man is doing. But there in Campania, queuing in the fields or on the shore, they had to put up with pompous and insolent doormen by day and by night. In the end, even this was forbidden. Anyone Sejanus had not chosen to see or talk to, hurried back to Rome overwhelmed with anxiety.

Trans. G. Tingay (CUP)

- (a) 'So the senators went there, with the knights and many of the ordinary people, their eyes fixed anxiously on Sejanus' (lines 8-9).
- (i) Give **two** ways in which Sejanus was influencing Roman politics at this time.
Acted as Tiberius' agent in Rome/controlled visits to Tiberius [2]
- (ii) Explain **one** reason why Sejanus was so influential in Roman politics at this time.
Point + Explanation: Tiberius had moved to Capri – Sejanus was his representative in Rome/also had ingratiated himself to Tiberius – saving him at the cave rockfall [2]
- (b) Explain **one** aspect of Sejanus' character shown in this passage.
Point + explanation:
elusive – absent from Rome/difficult to meet and talk to him;
controlling – anyone Sejanus had not chosen to see;
arrogant – enjoyed people being servile to him
exponent of skull-duggery – bribery or collaboration in his schemes [2]
- (c) Explain **one** reason why Tacitus emphasises the role of Sejanus at this time.
Point + explanation: because it was rumoured Sejanus had aimed to succeed Tiberius as emperor and was jockeying himself into position for that + 2 years later Tiberius rumbled him and had him killed [2]

- (d) In what ways does this passage reflect Tacitus' strengths and weaknesses as a historian? Give reasons for your views and support them with details from the passage.

Any two points + Evidence:

Weaknesses: Interspersed slurs on individuals' motives – senate indulging in flattery

Senate said to be less interested in foreign affairs – not worried about frontier

Insinuations on Sejanus' controlling nature – difficult to meet him

Strengths: True comment on Rome – size of city

Records historical fact – senate vote on altars

[4]

[Total: 12]

- 3 Read the following passage from *Chapter 6* and answer **all** the questions that follow.

Fire breaks out in Rome.

PAGE 61

This calamity was still fresh in people's minds when an unusually destructive fire 1
broke out in the city and reduced the Caelian Hill to ashes. People began to call
it an unlucky year; the emperor's decision to leave Rome was a bad omen, they
said, trying, as people will, to find someone to blame for what was merely bad
luck. However, Tiberius answered this criticism by making grants to cover the 5
losses. His action won him the thanks of the nobles in the senate and the 6
applause of the people in the streets. For he made generous grants without 7
favouritism to anyone who applied: it did not matter if they were unimportant, or
made their claims by themselves without their family to plead their case.

Trans. G. Tingay (CUP)

- (a) 'This calamity was still fresh in people's minds' (line 1).
Give **two** details of this calamity.
**Any two of: Collapse of amphitheatre/at Fidenae (near Rome) /
packed with spectators/weak structure/foundations not solid (p.60)** [2]
- (b) 'His action won him the thanks of the nobles in the senate and the
applause of the people in the streets' (lines 6-7).
- (i) Explain **one** reason why the support of the nobles in the senate was
important to Tiberius. [2]
**Point + Explanation: Imperial system of government depended
upon not alienating the nobles who had previously been
supreme as republican officers + they formed the senate and in
theory still had a share in power**
- (ii) Explain **one** reason why the support of the people in the streets
was important to Tiberius. [2]
**Point + Explanation: The peace and stability of the city was of
utmost importance + if the people were discontented they tended to
riot which disturbed that peace**

- (c) Explain **one** aspect of Tiberius' character shown in this passage.
Point + Evidence:
Paranoia – affected by criticism, being blamed for disasters
Scrupulously fair – grants made without favouritism
Competent in administration – grants established to cover losses [2]
- (d) How typical is this passage of Tacitus' portrayal of Tiberius? Give reasons for your views and support them with details from the passage.
Any two points + evidence:
Much less scathing than some sections elsewhere.
An unusually large number of compliments:
Picture of a concerned Tiberius – making generous grants
Comments on his receiving thanks from senate and common people
Recognition of his fairness – no favouritism
Only one negative reference – his decision to leave Rome, criticised as a bad omen; even the latter is ascribed to other people trying to find a scapegoat; even here Tacitus contrasts that with Tiberius' action in making grants to cover losses [4]

[Total: 12]

Section 2. Answer **one** question from this section.

Essays should be marked according to the marking-grid. Ideas below should only be treated as guidelines, and are not prescriptive.

Either

1 'We can never know the real Tiberius: Tacitus was so negative towards him.'

Do you agree?

Give reasons for your views and support them with details from *Empire and Emperors*.

Details of the events from Tiberius' reign should be included. Tacitus seems to present him widely as bad – the role of Livia and Agrippina, as well as Sejanus should be discussed. His withdrawal to Capri and its significance should also be considered. Answers should note the general negativity, but then note that there are points at which he praises Tiberius (eg the fire). Evaluation should focus on whether Tacitus is accurate as a historian or simply biased against Tiberius.

[16]

Or

2 'A well-researched and well-balanced account of the times.'

Is this an accurate description of Tacitus' work?

Give reasons for your views and support them with details from *Empire and Emperors*.

Discussion should look at what Tacitus says about his aims – writing without anger or enthusiasm – and what this might have meant to the Romans. How far does he maintain impartiality (despite his complaints about Tiberius, he gives him some compliments and notes some of his good works)/how far his language is leading even when he is simply telling the facts of a situation – death of Augustus and that of Tiberius are full of innuendo; sometimes he seems more keen on story-telling (use of direct speech which cannot be verbatim – although some speeches are very accurate). Validity of this as a method for showing motivations. Examples should be chosen from the selections studied.

[16]

Essay 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.

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