

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
LEAVING CERTIFICATE EXAMINATION, 1998
CLASSICAL STUDIES— HIGHER LEVEL
(400 marks)

1895

THURSDAY, 25 JUNE — AFTERNOON 2.00 to 5.00

- There are questions on TEN TOPICS.
- The topics are divided into three groups as follows:
 - Group I : Topics 1 to 4.
 - Group II : Topics 5 to 7.
 - Group III : Topics 8 to 10.
- Candidates are required to answer questions on FOUR TOPICS as follows:
 One topic must be chosen from *each* of the three groups and the *fourth* topic may be chosen from *any one* of the three groups.
- There are one hundred marks for each topic.
- Photographs required for answering questions on Topics 8 and 10 are provided on an accompanying paper marked X.

GROUP I: Topics 1 to 4

Topic 1. Athens at War.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) (a) Summarize the arguments used by Archidamus, king of Sparta, in his speech advising his fellow-citizens not to go to war with Athens in 432 B.C.
 (b) Do you consider his advice to have been correct?
- (ii) (a) Give an outline of the part played by the Athenian general Demosthenes in the events of the Peloponnesian War.
 (b) State briefly your opinion of him as a military leader.
- (iii) (a) Describe the effect of the Great Plague on Athens.
 (b) In your opinion, how does Thucydides make his account of the Great Plague at Athens so memorable?
- (iv) (a) Describe the Battle of Amphipolis of 422 B.C.
 (b) Why was this part of Greece so important in the war?

Topic 2. Alexander the Great.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) (a) Why did Alexander dismiss his fleet after the capture of Miletus and put his trust instead in his coastal policy?
 (b) What risks do you consider he ran by leaving himself without a fleet?
- (ii) (a) Compare the way Alexander handled the mutiny of his men at the river Hyphasis with the way he dealt with the later mutiny at Opis.
 (b) Why do you think he was forced to act differently on each occasion?
- (iii) Treat of the Battle of Gaugamela under the following headings:
 - (a) Alexander's rejection of a night attack;
 - (b) the course of the battle itself;
 - (c) the immediate consequences of Alexander's victory.
- (iv) Discuss the view that both Arrian and Plutarch are too ready to excuse Alexander's faults.

Topic 3. Life and Thought in the Late Roman Republic.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) What were the main difficulties Caesar encountered in his invasions of Britain and how did he overcome them?
 - (ii) What was the importance of the office of tribune in the political struggles of the late Republic. (In your answer, refer to the prescribed texts, including *Lactor 7*).
 - (iii) "At no other time has the condition of imperial Rome, as it seems to me, been more pitiable." (Sallust).
 - (a) What is Sallust's general attitude to the Rome of his day?
 - (b) How does he explain the change from 'the good old days'?
 - (iv) From the evidence in Plutarch and in Cicero's Letters, would you agree with Plutarch's comment on Cicero that "he was always far too fond of praise and too concerned about what people thought of him"?
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Topic 4. Roman Historians.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i)
 - (a) Outline the career of Sejanus in the reign of the Emperor Tiberius.
 - (b) In your opinion, why did Sejanus come to have such influence over Tiberius?
 - (ii)
 - (a) Describe Claudius' life up to the time he became emperor.
 - (b) Does this part of his life help us to understand his actions as emperor in any way?
 - (iii) Nero's last words were "What an artist perishes in me!".
 - (a) Give an account of Nero's interest in artistic pursuits.
 - (b) What is Tacitus' attitude to Nero's participation in public performances?
 - (iv) Discuss the influence of women on the early emperors (i.e. Tiberius, Claudius and Nero).
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GROUP II: Topics 5 to 7

Topic 5. Greek Drama.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) "Medea is quite sure, from start to finish, that the gods are on her side and the play gives us no reasons to think that she is wrong" (Knox). Discuss this statement.
 - (ii) What are the qualities in the character of Prometheus that make him a tragic hero?
 - (iii) What evidence do you find in *Frogs* that Aristophanes regards the poet as a crucial figure in Athenian society?
 - (iv) "The Oedipus who emerges from the palace is bloodstained and sightless, but unbroken." Discuss this statement with reference to Sophocles' *King Oedipus*.
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Topic 6. Ancient Epic.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) Odysseus spent a number of years living with two goddesses.
Compare his relationship with Calypso to his relationship with Circe.
 - (ii) "The *Aeneid* is dominated by fathers and father-figures" (Gransden). Discuss this statement.
 - (iii) What are the features of the *Táin* and the *Odyssey* which are typical of primary (oral) epic?
 - (iv) Books 1 to 6 of Virgil's *Aeneid* display many parallels with Homer's *Odyssey*. Examine some of these parallels and the manner in which Virgil has adapted elements of the *Odyssey* to his own purpose.
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Topic 7. Writers of the Augustan Age.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) What is Horace's attitude to death and the shortness of life from the evidence of the poems you have read?
 - (ii) Virgil's tenderness and sympathy with human suffering have moved readers down through the ages.
What evidence of these qualities have you seen in the poems by Virgil on your course?
 - (iii) (a) Comment on the view that much of Augustan literature shows a nostalgia for the past and a longing for a quieter and more wholesome way of life.
(b) What was the cause of this nostalgia and longing?
 - (iv) In his poetry, Propertius puts love, whether of one woman or all women, above everything else.
Discuss this statement with reference to the poems on your course.
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GROUP III: Topics 8 to 10

Topic 8. Art and Architecture in Greek Society.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) "One of the most imposing Doric temples still extant is that of Zeus Olympios at Akragas (Agrigentum). It was unusual in plan." (Richter).
Illustration A on Paper X shows the plan of the temple of Zeus Akragas.
 - (a) Describe the main features of this temple and indicate what is unusual about it.
 - (b) What additional features did the Parthenon have which made it the most celebrated of Doric temples?
 - (ii) Illustrations B(i), B(ii) and B(iii) on Paper X show three monuments from Attica.
 - (a) What are these monuments called and what was their purpose?
 - (b) Trace the development from the first monument to the third monument.
 - (c) Give a brief artistic description of the third monument.
 - (iii) Richter says of Athenian vases: "The decoration consisted of two chief elements – the ornamental motifs and the figured scenes".
 - (a) What were the main ornamental motifs and on what parts of the vases were they painted?
 - (b) What were the main figured scenes featured on Athenian vases?
 - (iv) Illustration C on Paper X shows the *Moscophorus* or Calf-Bearer.
 - (a) From which period of Greek sculpture does it come?
 - (b) Give a description of the artistic achievement of this statue. In your description refer to the features that are typical of its period.
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Topic 9. The Philosopher in Society: A Study of Socrates and Plato.

[100]

Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) In the section of Plato's *Republic* headed "Selection and Curriculum", Socrates lays down for his Philosopher Rulers courses of study and training (after the age of 18).
 - (a) Give an account of the content and duration of the various stages.
 - (b) Do you consider this education a suitable preparation for a ruler?
 - (ii)
 - (a) What is the 'magnificent myth' that Socrates wants the citizens of his ideal state to believe?
 - (b) What is the basic principle behind the class system of the state?
 - (c) Is there any flexibility in the system?
 - (iii) "Dion was undoubtedly sincere and a man of courage and enterprise; but he was something of a prig and, like many political idealists, inclined to resort to force when the world refused to accept his ideals." (Translator's Introduction: Plato's *Republic*).

Discuss this view with reference to the prescribed texts.
 - (iv) How does Socrates deal with the claim by Adeimantus that philosophers "become, most of them, very odd birds, not to say thoroughly vicious ... and useless as members of society"?
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Topic 10. Roman Art and Architecture.

[100]

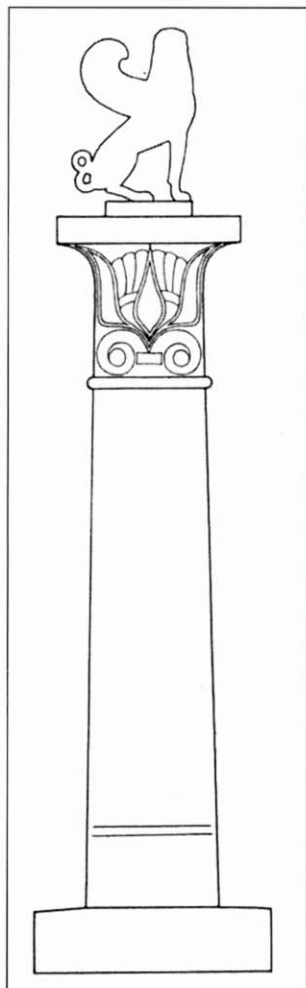
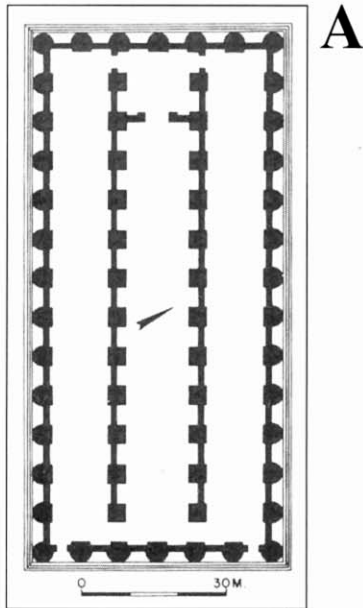
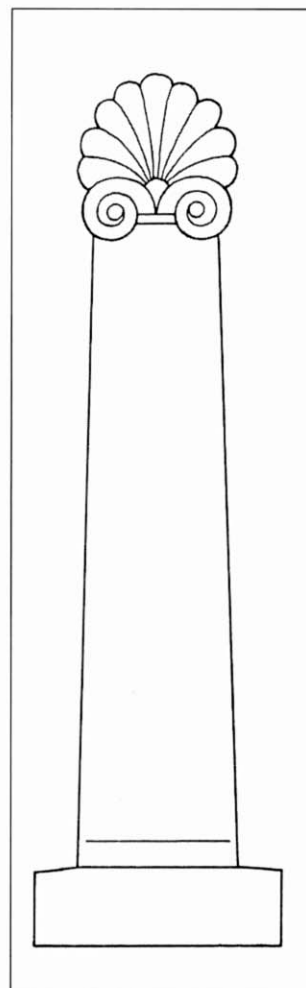
Answer **any two** of the following questions. (Each question is worth fifty marks):-

- (i) Study Illustration D on Paper X.
 - (a) What event is shown here?
 - (b) Briefly explain the technique of the mosaicist.
 - (c) How has the artist succeeded in making the scene so lively and dramatic?
 - (ii) Illustration E on Paper X shows the plan of the temple of 'Bacchus' at Baalbek, described by Wheeler as "of the Graeco-Roman tradition".
 - (a) Name the features at a, b and c.
 - (b) Which features of this temple are typical of a Roman temple and which are unusual in a Roman temple?
 - (c) Give a brief description of the interior.
 - (iii)
 - (a) Name the monument, a detail of which is shown in Illustration F on Paper X, and indicate what it commemorates.
 - (b) What do you understand by the convention known as 'the continuous style'?
 - (c) Why do you think Wheeler calls this monument "the masterpiece of Roman historical art"?
 - (iv) Illustration G on Paper X shows the plan of Roman Caerwent (Venta Silurum).
 - (a) Identify the features at aa, b, d and f.
 - (b) Give a brief description of the forum in Caerwent.
 - (c) What does Wheeler mean when he writes that Caerwent "was ... a part of civil not of military strategy"?
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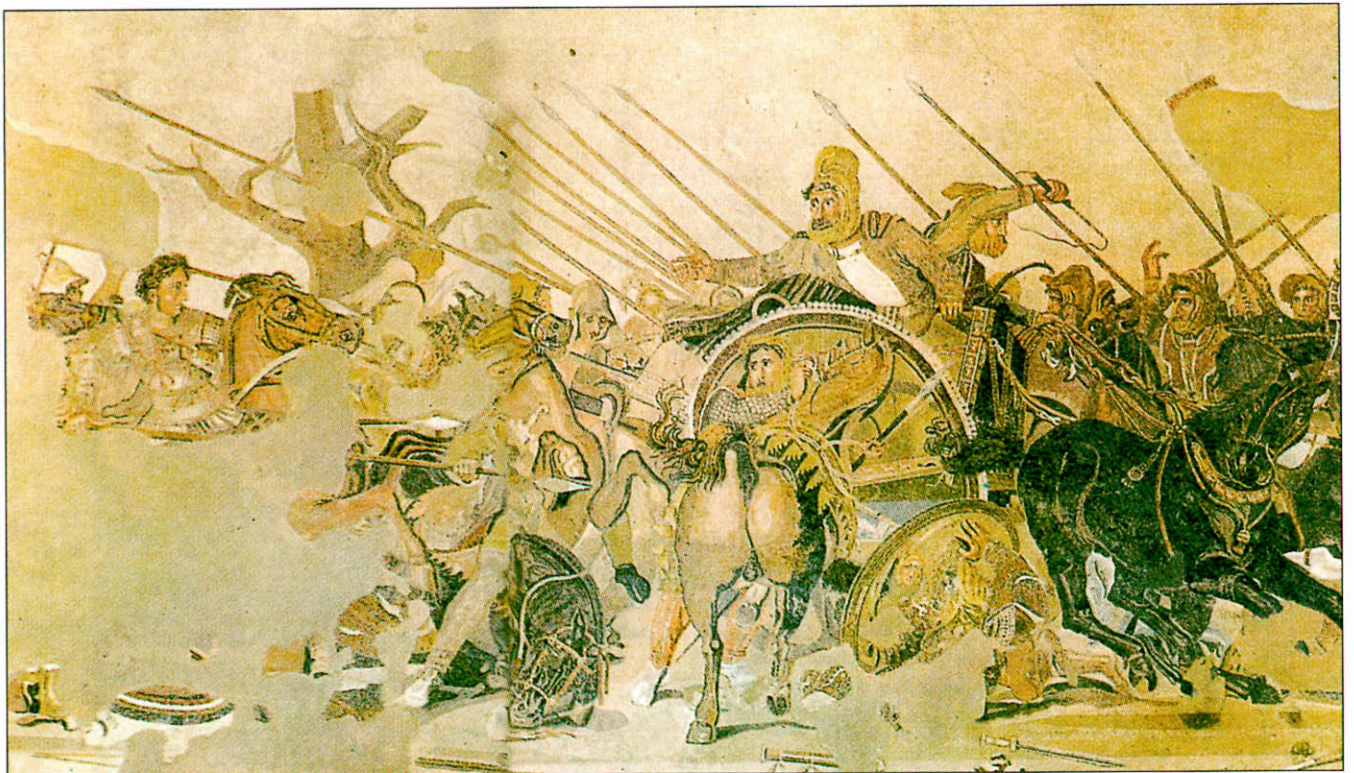
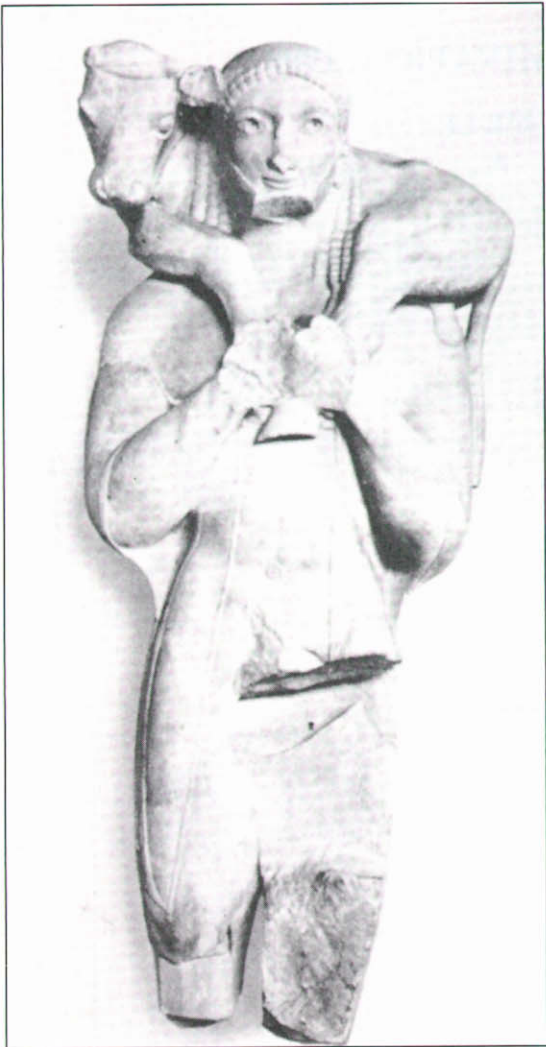
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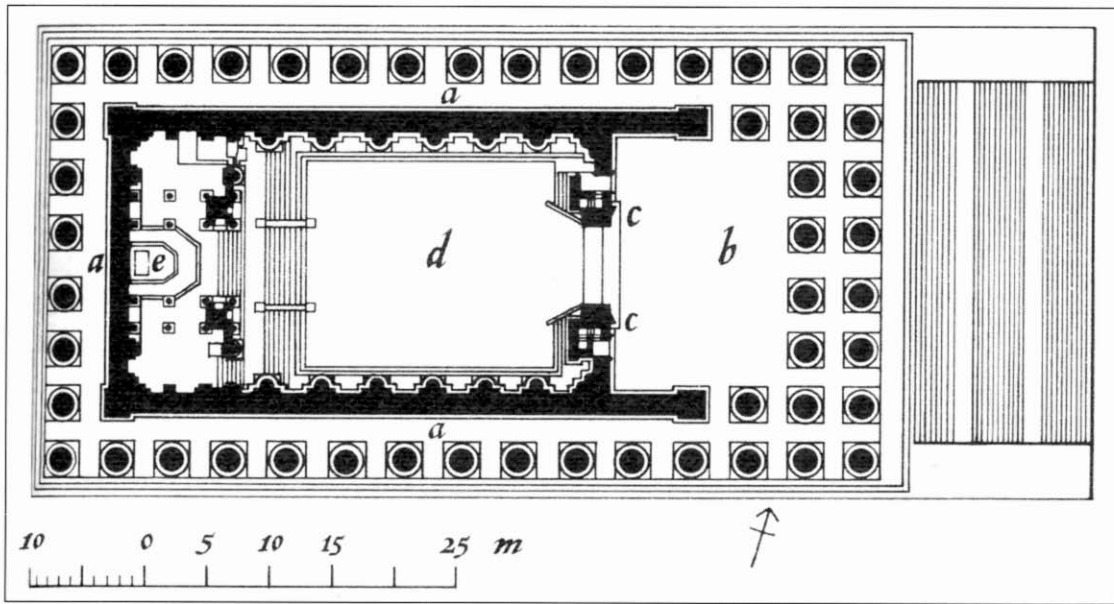
PAPER X

**B (i)****B (ii)****B (iii)**

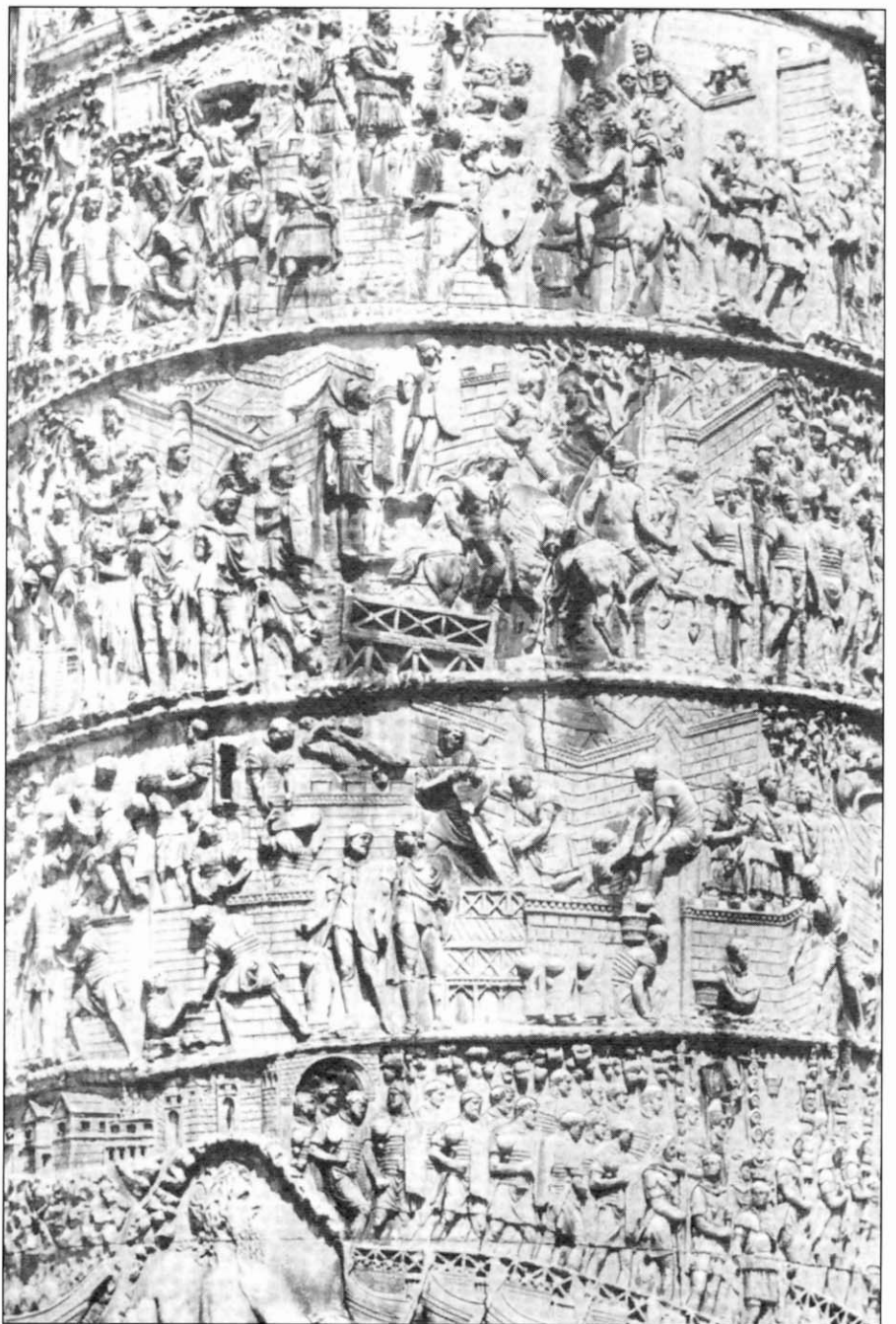
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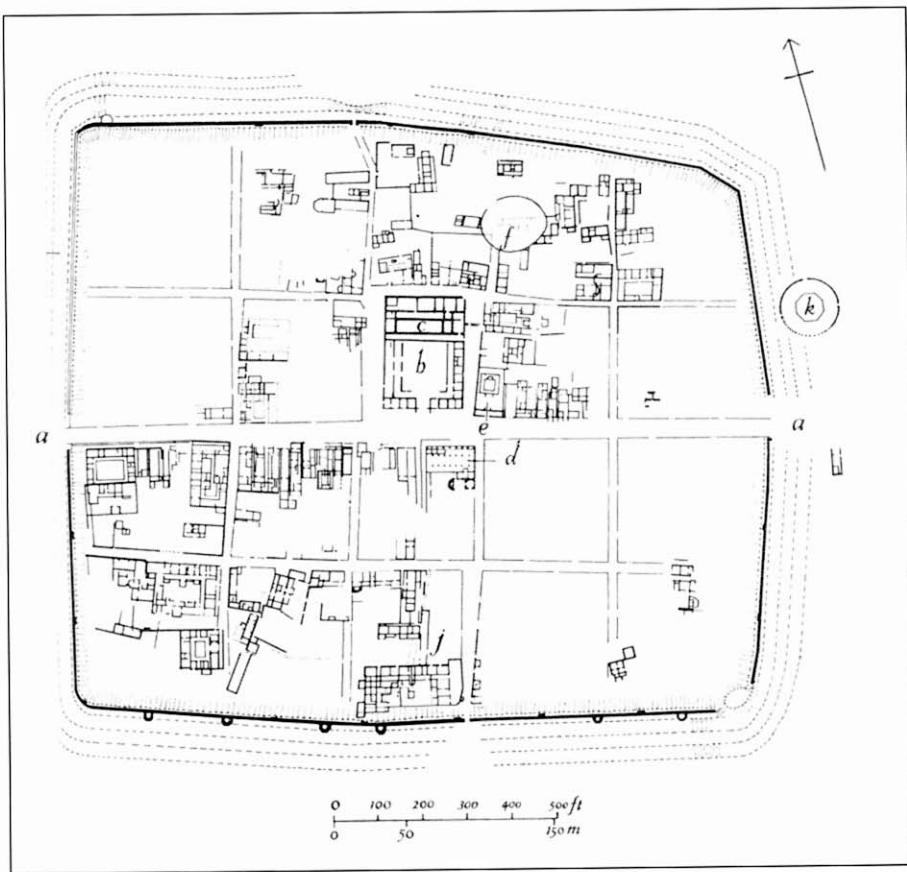
D



E



F



G

Photographs A, B and C are taken from *A Handbook of Greek Art*, G. Richter, Phaidon Press, 4th Edition 1995.
 Photographs D, E, F and G are taken from *Roman Art and Architecture*, M. Wheeler, Thames and Hudson, London 1964.