



AN ROINN | DEPARTMENT OF
OIDEACHAIS | EDUCATION
AGUS EOLAÍOCHTA | AND SCIENCE

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2001

Léann Clasaiceach

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2001

Classical Studies

Higher Level



AN ROINN | DEPARTMENT OF
OIDEACHAIS | EDUCATION
AGUS EOLAÍOCHTA | AND SCIENCE

SCÉIMEANNA MARCÁIL {PRIVATE }
MARKING SCHEME

SCRÚDÚ ARDTEISTIMÉIREACHTA, 2001
LEAVING CERTIFICATE EXAMINATION, 2001

LÉANN CLASAICEACH
CLASSICAL STUDIES

ÁRDLEIBHÉAL
HIGHER LEVEL

MARKING SCHEME and NOTES

(N.B. Answers may include points not cited in this document)

Topic 1. Athens at War.

- (i) See Pericles' Funeral Oration (Thucydides, *History of the Peloponnesian War*, Penguin, pages 144-151)

(a) 30 marks. (10,10,10)

This is a long speech with many points. However, it can be divided into a number of parts. After an introduction dealing with the limitations of an oration such as this, Pericles speaks in praise of 'our ancestors' who handed on a free country; 'our fathers' who added all the present empire; and 'ourselves'. The rest of the Oration is dedicated to three elements: firstly, an eloquent, almost lyrical treatment of the spirit of Athens, her constitution and her way of life; secondly, praise of those who died and, thirdly, advice to the survivors.

Under the first element, the main points include a praise of Athenian democracy. Everyone is equal before the law; ability, not class or wealth, is what counts. Athenians are tolerant and free but respect the law. Athens is an open society and hides nothing. Unlike Sparta, Athenians do not rely on laborious training but on a free and willing spirit. Athenians are not soft, they make good use of their wealth; poverty is no disgrace unless no effort is made to get out of it. Athenians are well-informed and take decisions quickly but always after discussion. Public business is everyone's business. In short, Athens is 'an education to Greece.'

In the second element, Pericles speaks of the nobility of those who have died for such a city. Honour meant more to them than life; they faced danger and death with calm clear-sightedness. Pericles would have his audience fall in love with the greatness of Athens, a greatness made by those who died. Their tomb is the glory they have won and which lives on in the minds of men.

In the third element, Pericles comforts the parents of the dead and tells them they may have more children. He ends with the advice to the old, to the sons and brothers of the dead and to the widows.

A good summary should show at least some knowledge of *each* of these parts, though it may draw more heavily on one or two parts.

(b) 10 marks.

There is just *one* point needed here for full marks. According to Pericles, the greatest glory of a woman is 'to be least talked about by men.' Women played no part in public life and they are to behave in such a way as to draw no attention to themselves at all.

(c) 10 marks.

The oration beautifully expresses a deep patriotism and a strong sense of what makes a state great: equality, tolerance, love of beauty, openness, respect for those who have gone before and a readiness to die for the values of the city.

(ii)

(a) 20 marks. (10,10)

The main thrust of the Athenian argument is that might is right. This is not a matter of right and wrong but of strength and weakness. As they say themselves, ‘the strong do what they have the power to do and the weak accept what they have to accept.’ They tell the Melians that there is no hope of help from the Spartans who are notoriously reluctant to help their friends abroad. They claim that the gods agree with the laws of nature that the strong should rule. The Melians, they say, would do the same in their position. They also reject the right of the Melians to remain neutral on the grounds that the allies of Athens would see it as a weakness and they point out the importance of their dominance of the sea.

There is no disgrace in giving in to ‘the greatest city in Hellas.’

Candidates should cover at least **two** of these arguments in a reasonably developed way.

(b) 20 marks. (10,10)

The counter arguments of the Melians are as follows:

- The Athenians should behave fairly as the time of a disaster for them may come
- Athens will make enemies of all neutrals if they destroy Melos
- The Melians would be cowardly weaklings if they submitted to slavery
- By resisting, there may be some hope as fortunes can change in war
- The gods support those whose cause is just
- They are kinsmen of the Spartans who will certainly come to their aid or send others to help.

Again, at least **two** of these arguments should be covered.

(c) 10 marks.

The dialogue form gives a very dramatic shape to the arguments. Unlike straight narrative, it reinforces the life and death situation and lends an immediacy to the plight of the Melians.

(ii) Impression ex 50 marks.

There should be treatment of **both** the Athenian risk-taking and the Spartan caution, although it need not be equal.

The statement is generally true despite the presence of exceptions on both sides (e.g. Pericles and Nicias in Athens and Brasidas in Sparta). Certainly contemporary Greeks saw the Athenians as much more adventurous than the Spartans. Best evidence is the speech of the Corinthians urging the Spartans to declare war (pp. 75-6); also Archidamus' advice (pp. 83-4). The Spartans contented themselves for many years with the annual invasion of Attica. It took Alcibiades to convince them to fortify Decelea as a permanent base.

Best examples of Athenian risk-taking include Pylos, Delium, the whole Sicilian Expedition. Two typical figures would be Demosthenes and Alcibiades.

(iv) **50 marks. (17,17,16)** (See extracts from Book 8.)

The key factor here is the Persian navy as, without it, Sparta was powerless to bring about the final defeat of Athens. Persia's interest lay in the prospect of recovering the coastal cities of Asia Minor from Athens. It follows therefore that they were willing to support Sparta. Sparta now recognised the right of the King of Persia to the Greek cities of Asia and she signed a treaty with Persia against Athens.

Alcibiades, now under suspicion in Sparta, went to the Persian Tissaphernes and began to work on him to break the alliance between Sparta and Persia in order to bring about his own return to Athens. He opened negotiations with the Athenian fleet in Samos promising to secure an alliance with Persia and save Athens. However, it became clear that Tissaphernes, despite differences with Sparta, was not going to change to a support of Athens.

In 411, Alcibiades was arrested by Tissaphernes in Sardis but he escaped. The other Persian satrap, Pharnabazus, proved a far more reliable ally to the Spartans. The years following (410-7) saw successful Athenian operations in the Aegean.

However, the most important feature of the last few years of the Peloponnesian War was the combination between Persia and Sparta.

Candidates should show a good overall grasp of the involvement of the Persians, but need not detail all the twists and turns.

Topic 2. Alexander the Great.

(i) **50 marks. (35,15)**

Candidates should be able to treat in reasonable detail **one** example of Alexander's success in capturing fortified places, and some treatment of another/others. Their answers should give due prominence to his use of 'the boldest and the most novel means.'

Examples that illustrate these means include Tyre, Gaza, Sogdiana, Aornos and the fort of the Mallians.

(ii)

(a) Impression ex 35 marks.

A knowledge of the **two** accounts of this event (i.e. Arrian's and Plutarch's) must be shown by candidates for full marks.

Arrian's account (p. 179, Penguin) is short and focuses almost entirely on Parmenio's advice against it and Alexander's justification. The bulk of the answer will therefore be based on Plutarch's much more detailed account (p. 295, Penguin).

(b) 15 marks.

According to Arrian, Alexander said he 'wished to punish Persia for the invasion of Greece and all their crimes against the Greeks.' There is also the argument that he wished to frighten the Persians into accepting his rule and he may have decided to let his victorious army indulge in looting and destruction as a reward. Our knowledge of Alexander's character when he was opposed would also lead us to favour an act of policy.

(iii)

(a) 17 marks.

(b) 18 marks

Arrian is the source for these communications (pp. 126-8; 143-4). Examiners will allow for the fact that, strictly speaking, the second one is not a letter but a message brought by envoys from Darius.

Candidates will be credited if they treat sections (a) and (b) of this question jointly as there will probably be some overlap in their answers. A very detailed account of everything in the communications is not necessary. However, candidates do need to show a knowledge of the offers made and Alexander's reply to these offers.

(c) 15 marks. (8,7)

These messages are a very stark illustration of the differences between Alexander and Darius: the former arrogant and rough, aggressive and dismissive; the latter mild and weak and unrealistic.

Candidates must use the evidence of the messages to comment on the **two** men.

(iii) Impression ex 50 marks.

Examiners will look for knowledge of the **two texts** in support of the points made.

The most striking difference in treatment is that Plutarch is writing a biography whereas Arrian is covering Alexander's campaigns. Plutarch gives us many personal details about Alexander's life-style, attitudes to sex, food, drink, his appearance. He loves stories that illustrate aspects of Alexander's character and, like any good storyteller, he makes these stories as dramatic as he can.

Both writers can be shown to be admirers of Alexander and, while they do not ignore his faults, they can be said to excuse or explain them. (e.g. Alexander's drinking; his treatment of Philotas, Parmenio, Cleitus, Callisthenes; the sacks of Thebes, Tyre, Gaza.)

Arrian, a military man himself, is far clearer and more detailed about military matters.

Neither writer tells us much about the Persians, their customs, religion, etc.

Both writers, like most ancient historians, are moralisers. They see history as a series of examples of good and bad deeds and they judge Alexander on this basis. Plutarch, in particular, wants to create an inspiring portrait in which he highlights Alexander's moderation and self-control.

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

(i) 50 marks. (17,17,16)

The emotions most in evidence in the poems of Catullus prescribed are love, hatred and sympathy for loss. Friendship is also featured.

Candidates need to show knowledge of a range of poems and where in these poems Catullus expresses his feelings strongly.

(ii) This question calls for a good knowledge of the Sallust extract (*Latin Literature*, pp. 118-121).

(a) 35 marks. (12,12,11)

Candidates need to cite essential changes, including ambition for power and lust for money. These brought on insolence, cruelty, deceit and neglect of the gods.

(b) 15 marks. (8,7)

At least **two** points should be made to explain why Sallust blames the nobles more.

(iii)

(a) 40 marks. (13,13,14)

Candidates are expected to provide a connected account with at least **three** points.

The information on Cato is scattered throughout Plutarch's lives of Caesar, Pompey and Cicero. There is also Sallust's judgement (*Latin Literature*, p. 124).

Important episodes in Cato's life include his intervention in the debate about the fate of the Catilinarian conspirators; his leadership of the Optimates throughout much of the period in opposition to Caesar (and originally to Pompey also whom he rejected as an in-law and whose requests about his Eastern campaigns he opposed, thus driving Pompey into the First Triumvirate); his removal to Cyprus; his joining Pompey (with no great enthusiasm) on the outbreak of the Civil War; his suicide at Utica; his effect after death on Caesar.

(b) Impression ex 10 marks.

Sallust's treatment describes Cato as upright, incorruptible and austere. He was famous for his integrity and self-restraint.

(iv) 50 marks. (13,13,12,12)

The main source is, of course, Plutarch's *Life of Caesar*, though the lives of Pompey and Crassus and Caesar's own account of his invasions of Britain are also helpful, as is some of the material in *Lactor 7*.

There is ample evidence to support this assessment of Caesar. In fact, it was a quality much commented on at the time and one which distinguished him from most other leading figures of the time, particularly from his two colleagues in the First Triumvirate, Crassus and Pompey.

It is not necessary for candidates to make a distinction between risk-taking and gambling.

Important examples include:

- His willingness to spend money recklessly (and to go heavily into debt in order to do so) as aedile in 65 BC
- The images of Marius put up in Rome
- His words to his mother on the day of the elections for Pontifex
- His flirtation with Catiline and the danger it put him in
- Some of his campaigns in Gaul (and particularly in Britain) were extremely risky even though he was an outstanding general
- The crossing of the Rubicon and the famous words, 'The die is cast', are the mark of a gambler, albeit one who does not rely on luck alone

- He was, says Plutarch, captivated by Cleopatra's trick to gain access to him (one risk-taker recognising another?)
- His Alexandrian campaign contained some very risky episodes
- His reply to those friends who urged him to keep bodyguards is also very telling.

Candidates should show a knowledge of some of these areas as well as a general appreciation of this aspect of Caesar's character.

Topic 4. Roman Historians.

(i) See Tacitus, *Annals*, Penguin pp. 43-60.

(a) **Impression ex 30 marks.**

The main grievances centred on length of service, failure to be discharged within the proper limit, poor pay and brutal treatment by officers. There was also jealousy of the Praetorian Guards whose pay and conditions were much better. Another complaint was the remoteness and harshness of the country in which they served.

The demands of the mutineers included a sixteen-year term of service with gratuities at the end, pay of four sesterces a day and no call-back to service after discharge. There is also an implicit demand for control of punishments and for easier work.

Candidates must treat **both** demands and grievances.

(b) **Impression ex 20 marks.**

Drusus was sent by his father Tiberius to deal with the mutiny in Pannonia. After an initial attempt to placate the men, he took skilful advantage of an eclipse and its effect to send his officers among the soldiers to convince them that obedience to authority was the best course. He then called a meeting and pressed home his advantage, promising to send a delegation to Rome to recommend a favourable hearing from the emperor. Finally, he instigated a purge of the ringleaders.

Germanicus faced a similar situation but one compounded by some support for him against Tiberius. He first urged them to return to proper discipline but, when this failed, he drew his sword and made as if to kill himself. His friends had to get him back to the safety of his tent. He then promised discharge after twenty years with the last four years on defence duties only and double bonuses. Germanicus had to pay out of his own resources.

In Upper Germany, things were just as bad. He addressed the men without great success. He was criticised for not sending his wife Agrippina and his baby son Caligula out of danger. When the men tried to prevent their departure, Germanicus made an emotional and ultimately successful appeal. The men rounded on the ringleaders and butchered them.

Drusus certainly acted decisively and showed a keen awareness of the advantage the eclipse had given him. He also managed to eliminate the ringleaders without conceding much.

Germanicus was more theatrical and far less decisive. Tacitus says he was criticised for not using loyal troops to put down the rebellion. He seems to have relied more on his own personality.

(ii) 50 marks. (17,17,16)

Whichever emperor is chosen, candidates need to show a good general knowledge of the achievements of that emperor.

Military successes, legislation, building programmes, co-operation with the senate, provinces, financial good management – could all be part of the answer. Candidates should avoid overemphasis on matters relating to the imperial family.

(iii) 50 marks. (17,17,16) [9,8][9,8][8,8]

These characters all figure prominently in the reign of the emperor Nero, and there is some overlap from the reign of Claudius. At least **two** good points about **each** are required.

(iv)

(a) Impression ex 40 marks.

This affair is eloquently handled by Tacitus (see pp. 245-250, *Annals*, Penguin).

(b) 10 marks.

A short treatment will suffice, focusing on Claudius' panic, weakness, changes of mind.

Topic 5. Greek Drama.

(i) Impression ex 50 marks.

The evidence for this relationship comes almost exclusively from Act One of *Frogs* and the relationship is a particularly interesting one. The comic sequence is that of the slave who changes place with his master and it probably reflects the extra-ordinary situation in Athens after the battle at Arginusae when those slaves who had rowed were not only freed but were actually granted full citizenship. At the same time, eminent Athenians had been deprived of their citizenship because of their part in a coup. To make the relationship even more striking, Xanthias' master is a god!

It seems that Xanthias is deliberately drawn as ‘bold, resourceful and uppity’ in order to highlight the humour of Dionysus’ cowardly indecisiveness.

Candidates should be able to illustrate their points by reference to Act One: the banter where Xanthias gives as good as he gets; he rides while Dionysus walks; he is braver and cleverer when they are scared by the monsters and when they are being beaten by Aeacus; he manipulates the constant change of roles between himself and Dionysus.

(ii) Impression ex 50 marks.

The most important thing about the Chorus in *Medea* is that they are women. This enables them, in a way that a male chorus could not do, to play the role of confidante to Medea, to sympathise with her plight and to support her efforts to get revenge. It also facilitates their other strong role in the play which is to pose the whole antithesis between the male and female world and they do this particularly in their odes. They accept Medea’s right to her revenge on Jason and agree to keep quiet about her plans, - ‘to punish Jason will be just.’ However, this supporting role also poses a problem. We find it improbable, not that they should sympathise with Medea, but that they should stand silently by while she strikes down their king and his daughter – innocent victims. Another somewhat awkward feature is their attitude to the murder of the children. They express horror, beg her not to do it, yet take no steps to stop her, saying only ‘Shall we go in? I am sure we ought to save the children’s lives.’ This sounds rather odd.

Clear knowledge of the part played by the Chorus in *Medea* (35) but analysis is necessary for full marks (50).

(iii) Impression ex 50 marks.

Candidates must cover both aspects of the question i.e. Jocasta’s character **and** the importance of her role for full marks. A clear knowledge of the part played by Jocasta in King Oedipus (30); discussion of her character and the importance of her role (50).

In a sense, Jocasta is an even more tragic figure than Oedipus and she suffers a reversal of fortune even greater than his. Before the action of the play begins, she has lost her only child and her husband, both in tragic circumstances. Her character is a strong and capable one. We are told by Creon that she rules the land with Oedipus with equal power and Oedipus agrees. She sorts out the vicious row between Creon and Oedipus with great authority, treating them (especially Oedipus) like ‘bold boys.’ The Chorus sees her as someone who will take charge.

Another striking aspect is her total rejection of the oracles and prophecies, a sign of a strong and determined person. She is also a very good and loving wife to Oedipus, offering support as he goes through the various crises (sending for the shepherd, encouraging him to hope, dismissing his fears about his ‘mother’), and when she finally faces the awful truth all her concerns are for him. ‘Stop’ she says, ‘if you love your own life, call off this search! My

suffering is enough,' and 'No, please – for your sake – I want the best for you!'

Her role is obviously a crucial one in the play. Our knowledge that she is Oedipus' mother adds greatly to the dramatic irony, especially when the messenger from Corinth is on stage and also when she is telling Oedipus about the 'death' of her little boy.

It is Jocasta in her description of how Laius met his death 'at a place where three roads meet' who first makes Oedipus suspect that he is the killer and sets him on the trail.

Sophocles also makes her the mouthpiece of scepticism about the truth of prophets and oracles – a central theme of the play. And her suicide contrasts with Oedipus' determination to live on as well as being the immediate cause of his self-mutilation.

(iv) Impression ex 50 marks.

Power in all its aspects is central to Aeschylus' play, *Prometheus Bound*. In this question, candidates should treat both parts, 'gaining' as well as 'using' power, though there is much more to be said about the latter.

Prometheus tells the Chorus (p. 27, Penguin) how he turned against his brother Titans and helped Zeus to gain power. In gaining power, Zeus used Prometheus' help but then turned against him and the other 'older' gods. (This happens in power struggles – e.g. Stalin and Trotsky, Hitler and Ernst Roehm.) Aeschylus, in what we are told about Zeus, makes many points about the use (or rather the abuse) of power. 'Power newly won is always harsh'; there is a recurring reference to Zeus being a new ruler and wanting to stamp his authority on all.

Zeus, uses terror to frighten anyone who stands up to him (Prometheus), to force the weak to acquiesce (Oceanus), to involve otherwise good characters to share in his dirty work (Hephaestus). He surrounds himself with sadistic thugs (Strength and Violence) and with sycophants (Hermes). He tries to eliminate those whom he sees as weak and useless (humans) and he forces women to give in to his sexual needs (Io). It goes without saying that he destroys his opponents after his victory (Titans, especially Atlas and Typhon).

Topic 6. The Ancient Epic.

(i) 50 marks. (13,12,13,12)

Examiners will look for treatment which covers **both** 'invention' and 'tact'.

There is ample evidence of both. Perhaps the best illustration is Odysseus' speech to Nausicaa. As Clarke says, 'If any speech at all is possible for a naked hero in front of a young girl, then Odysseus has made it.'

He also shows tact in his dealing with Calypso and is equally at home in his conversations with his protecting goddess, Athena (cf particularly Bk. 13).

His only failure, perhaps, is with Ajax in the Underworld. He certainly charms the Phaeacian nobles who load him with gifts. Among the qualities for

which Athena says she admires him, the first is ‘you are so persuasive’ (Bk. 13)

It is also worth noting that Odysseus can also be blunt and forthright when the occasion demands it (e.g. the Phaeacian Games).

His invention knows no bounds. From his lying tale to the Cyclops right through to the (quite unnecessary) made-up story to his father, Odysseus never fails to come up with a long (and quite untrue) account of his past.

(ii) Impression ex 50 marks.

In this question, examiners will look especially for a good knowledge of the relevant parts of the *Táin*.

There is no doubt that there is nothing in either the *Odyssey* or the *Aeneid* that comes near to matching the friendship between Cúchullainn and Ferdia or Cúchullainn and Fergus. The single combat between Ferdia and Cúchullainn is particularly moving in its portrayal of the love between the two men who are forced to fight and of Cúchullainn’s grief after killing his friend.

In the *Aeneid*, ‘faithful Achates’ is never more than a stock character. The only strong friendship is between Nisus and Euryalus (Bk 5 and particularly Bk 9).

Similarly, Odysseus is very much a loner throughout the *Odyssey*. He is not close to any one of his men.

(iii) 50 marks. (17,17,16)

Candidates must show a good knowledge of *Odyssey*, 11 and *Aeneid*, 6. It will not be enough to describe each one separately; the differences must be made explicit.

There is a wealth of such differences, not only in the physical description, but also in the characters met and, above all, the use to which each poet puts the visit.

In Homer, the dead come up to meet the hero; there is no Styx, no Charon, no Cerberus, no Fields of Mourning, etc.; the hero does not meet a former lover who committed suicide because of him; we are not exposed to the reincarnation of souls, the Mind-Body division etc.

(iv)

(a) Impression ex 30 marks.

Examiners will look for the ability to use knowledge of the Dido-Aeneas affair to analyse or judge Aeneas’ behaviour. A simple narrative will not get high marks.

Note that the question says ‘behaviour’ and not ‘feelings.’

All of Bk. 4 of the *Aeneid* is relevant but the exchange of speeches between the lovers is especially important because this is where Aeneas has gained the reputation for coldness and cruelty. Could he not have told her he was going? Could he not have asked her to go with him? Could he not have addressed some words of kindness or gratitude or regret?

Aeneas' meeting with Dido in the Underworld may also be used by candidates.

(b) 20 marks. (10,10)

Key points include:

- Reversal of fortune
- Dido, once proud, competent and happy is destroyed
- Her innocence
- She has done nothing to deserve such a fate
- Aeneas' coldness
- The long-drawn out preparations of Dido for death
- The reminders of Aeneas on the pyre and the painful and slow process of dying
- Reactions of Anna and the Carthaginians.

Topic 7. Writers of the Augustan Age.

(i) 50 marks. (17,17,16)

Examiners will look for **three** examples drawn from the Livy extracts on the course.

In Livy's *Preface*, there is the general theme that riches bring strife and avarice, vices that have only lately afflicted Rome.

The other most relevant extracts are *Horatius on the Bridge* with its model of courage and dedication to the State; *Class Warfare* which embodies the virtues of compromise and harmony amongst the classes, and *Cannae* showing the results of dissension but also the nobility of the senatorial Aemilius Paulus and his refusal to save himself. The *Sabine Women* is also relevant.

(ii) 50 marks. (17,17,16)

Candidates need not treat 'moving' and 'memorable' separately – an overall treatment referring to both elements will suffice.

Examiners will look for a reasonably detailed knowledge of the story as treated by Virgil and an awareness of how he extracts the maximum of pathos. In the early lines, he uses a litany of places and peoples to highlight the universal grief at her untimely death. Then he focuses on Orpheus alone. In these lines, he establishes his bitter loneliness and then follows him into the Underworld. Virgil's feeling for the dark and gloomy regions of Hell and for

the countless dead who live and suffer there (note those whom he lists – mostly young) heighten the sadness. The loss of Eurydice is treated at great speed and the only direct speech is used for her final words. Orpheus spends seven months alone ‘under the ice-cold stars.’ Nature is shown as grieving with him and his end seems fitting. Virgil even succeeds with the image of the head rolling down the river and crying ‘Eurydice’!

(iii) Impression ex 50 marks.

Apart from the long *Baucis and Philemon* which shows Ovid’s mastery of the art of story-telling and his humanity, the other five poems in the prescribed anthology give some insight into his character.

Candidates should be able to draw on his self-pity and misery in exile, alleviated nonetheless by his learning of the local language and his continuing attempts to write poetry. The remaining poems show his love of and understanding of women, his urbane and witty, is somewhat cynical, attitude to the game of love.

(iv) 50 marks. (17,17,16) Knowledge of at least three poems required.

Candidates need not make a sharp distinction between ‘wisdom’ and ‘common sense’ provided their overall treatment of the question is soundly based on knowledge of the prescribed material.

The twelve prescribed poems show many examples of Horace’s sensible, wise and humane attitudes to life and death. A recurring theme is, of course, the shortness of life, the futility of worrying what the future may bring and the wisdom of enjoying the present. Equally wise is Horace’s list of things which are to be valued in life – not wild or excessive pleasures but friendship, love good wine. Be content, says Horace, with what you have; do not wear yourself out in pursuit of power or wealth; death is inevitable, accept the fact and get on with life; don’t hoard your possessions, enjoy them now. Wisdom also consists in leading a moral life (*The Good Man Need Fear Nothing*) and in valuing friends (*Brundisium*). Horace’s ability to laugh at himself (*The Bore*) is also a type of wisdom.

Topic 8. Art and Architecture in Greek Society.

(i)

- (a) 5 marks** – Early Classical.
- (b) 5 marks** – Doric.
- (c) 15 marks (8,7)** – limestone, marble.
- (d) 25 marks (7,6,6,6).**

(ii)

- (a) 5 marks** – birth of Aphrodite or Aphrodite rising from the waves.
- (b) 5 marks** – Early Classical.

- (c) **20 marks. (10,10).**
(d) **20 marks (10,10).** Balance, use of arms to frame figures, folds of cloth.

(iii)

- (a) **5 marks.** Polyclitus.
(b) **15 marks (8,7).**
(c) **30 marks (10,10,10).** At least **one** point about each statue.

(iv)

- (a) **20 marks (4X5).**
(b) **3X5** for purpose of each vase.
3X5 for how shape facilitated use.

Topic 9. The Philosopher in Society: A Study of Plato and Socrates.

- (i) **50 marks. (17,17,16)**

Plutarch's *Life of Dion* (pp. 106-119, Penguin) details Plato's three visits to Syracuse. Candidates should distinguish between the two rulers concerned, Dionysius I and his son, Dionysius II.

A good answer will cover the unsuccessful attempts by Plato and Dion to bring virtue, justice and moderation to the rule of the two tyrants but it will also consider the circumstances which brought about failure. These could include the characters of the rulers in question, the political situation in Sicily and the unremitting efforts by the courtiers to undermine Dion (and Plato).

(ii)

- (a) **40 marks. (14,13,13)**

Plato's views on education are to be chiefly found in Part III of his *Republic* (pp. 129-176, Penguin). He has Socrates open the dialogue by saying 'And we shall begin by educating mind and character, shall we not?'

The clearest exposition is in Section 401 (b) to 402 (a) (pp.162-3, Penguin). Plato wants to control the content of education (stories, music, physical) in such a way that children are in contact with morally uplifting models and examples and do not meet evil, ugly or vulgar models. Hence the censorship of much Greek mythology and literature. The representation of gods and heroes is a vital part of this education (pp. 130-148).

He treats music in the same way (pp. 157-161). The type of music chosen for children must not be languorous or soft or violent. Drinking songs are out too. 'Give me these two modes, one stern, one pleasant, which will best represent sound courage and moderation in good fortune or in bad.'

Physical education is also seen as character-forming (pp. 166-176). Plato recognises the importance of physical education for health but he sees it as

part of the overall development of the child. He insists on a balance to produce the right kind of character.

It is noteworthy that in Plato's educational theory, there is no reference to academic achievement nor to exams nor to the acquisition of particular skills. Candidates might make comparisons with the Irish system – and such comparisons would be very welcome.

It would be desirable but not essential that candidates would refer to the arts side **and** the physical side.

(b) 10 marks. One point will suffice.

This can be answered in a number of ways: the importance of those who became Guardians and Rulers being of good character is the most obvious answer.

(iii)

(a) Impression ex 25 marks.

A straightforward account is all that is required here (pp 181-182, Penguin). Candidates will be expected to show an understanding of the division into gold, silver and iron (or bronze).

(b) 25 marks. (13,12) [4+3+3+3] [3+3+3+3]

Again, a clear account of what virtues Plato has in mind and of where they are to be found is sufficient.

(iv)

(a) 35 marks. (9,9,9,8) (pp. 276-280, Penguin)

In this section, Plato names quite a few qualities ranging from love of learning, and truthfulness to a good memory and grace and proportion of mind.

Candidates are not expected to be able to name all twelve or so qualities. A reasonable number (4) will be enough.

(b) Impression ex 15 marks.

Topic 10. Roman Art and Architecture.

(i)

(a) 5 marks.

Answers which mention the Wooden Horse or the Fall of Troy or the Trojans taking in the Horse will be accepted.

(b) 15 marks. (5,5,5)

The description should include the horse, the characters pulling it, the army in the background, the figure running towards the horse, etc.

(c) 30 marks. (15,15)

There are two parts to the quotation from Wheeler – ‘crowded scene little more than a sketch’ and ‘vividly displays the episode.’ Each should be commented on, though not necessarily at equal length.

With regard to the former, figures are portrayed impressionistically or in outline. There are no facial details and figures are crammed in. Even those pulling the horse, who are very near to the viewer have their features shown by dots.

The vividness comes from the sense of movement (running figures, pullers straining backwards) and the sense of this being a crucial moment as everyone turns towards and focuses on the horse. The range of colours helps, especially the white of the pullers.

(ii)

(a) 20 marks. (10,10)

Two apposite comments will suffice. Candidates do not have to agree with Wheeler but they must show an appreciation of the two different styles of Roman architecture which have been put together in this building.

(b) 30 marks. (10,10,10)

The question calls for a ‘full description’ and candidates must include all relevant features but particularly the dome with its great ‘eye’ and its coffering. Statistics are very useful in such a description but are not absolutely necessary for full marks if the candidate gives an otherwise good description.

(iii)

(a) 16 marks. (4X4) (pp 59-64, Wheeler)

(b) 20 marks. (10,10)

Main features are the colonnades with their stands, the direction, the arch, the oval ‘place’, but Wheeler provides quite a detailed description.

(c) 14 marks.

One point and reason will suffice. (cf pp. 63-4, Wheeler)

(iv)

(a) 5 marks.

'Forum' or 'centre of city' will be accepted.

(b) 15 marks (8,7).

Two purposes are needed here. 'Law-court' and 'commercial or financial or banking centre', 'secular', will be accepted.

(c) 30 marks (10, 10,10)

Candidates should be able to read and interpret the plans shown – and draw comparisons.