



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2003

CLASSICAL STUDIES – HIGHER LEVEL (400 marks)

WEDNESDAY, 18 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 1: 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) Give a brief account of the role of Corinth in the events of the Peloponnesian War. (40)
(b) Why was Corinth so hostile to Athens? (10)
- (ii) (a) Outline the part played by the Spartan general, Brasidas, in the Peloponnesian War. (40)
(b) Discuss the view that he was a most untypical Spartan. (10)
- (iii) "Now, as to the war and to the resources available to each side, I would like you to listen to a detailed account and to realise that we are not the weaker party." (Thucydides, *History of the Peloponnesian War*)
- (a) Summarise Pericles' account of the strength of the Athenians and the weakness of the Spartans immediately before the outbreak of the war. (40)
(b) Do you agree that Athens was in the stronger position at this time? Give reasons for your answer. (10)
- (iv) "I claim also that none of you should think the worse of me if, in spite of my previous reputation for loving my country, I now join in vigorously with her bitterest enemies in attacking her." (Thucydides, *History of the Peloponnesian War*).
- (a) How did Alcibiades attempt to justify his change of sides from Athens to Sparta, and what advice did he give to the Spartans about the conduct of the war? (40)
(b) What is your opinion of Alcibiades' behaviour at this time? (10)

Topic 2. Alexander the Great. [100]

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

- (i) "Memnon was the only first-class general Darius possessed in Asia Minor, and his disappearance from the scene was an extraordinary piece of luck for Alexander." (Green)
Discuss this statement in the light of the contribution made by Memnon of Rhodes to the Persian resistance to Alexander. (50)
- (ii) In the space of a few years Alexander was responsible for the deaths of a number of senior figures including Parmenio, Philotas, Cleitus and Callisthenes.
What do these deaths tell us about Alexander, and also about the atmosphere in the Macedonian camp at this time?
Candidates should treat these events in a general sense and should not give detailed accounts of the deaths. (50)
- (iii) Alexander's crossing of the Gedrosian desert has been called "the most catastrophic episode of his entire career."
- (a) Give an account of the difficulties that Alexander and his army encountered, and of how they finally got through the desert. (40)
(b) To what extent would you blame Alexander for this catastrophe? (10)
- (iv) (a) What do you think was Alexander's debt to his father Philip? (25)
(b) Based on your reading of **both** Plutarch and Arrian, discuss Alexander's ambivalent feelings towards Philip. (25)

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) (a) In the extract from his speech *Against Antony* on your course, what are Cicero's main charges against Mark Antony? (40)
- (b) In this extract, what do you think of Cicero's attitude to Julius Caesar? (10)
- (ii) (a) During the period of the Late Republic, explain how pirates came to pose a serious threat. (15)
- (b) How did Pompey succeed in eliminating this threat? (25)
- (c) What qualities did Pompey show in this episode? (10)
- (iii) "When I was told of the death of your daughter Tullia, I was of course as grieved and upset as I was bound to be."
- (a) What points does Sulpicius Rufus make in his letter of consolation to Cicero? (40)
- (b) Do you think that this letter would have helped Cicero in his grief? Give reasons for your answer. (10)
- (iv) Caesar was not only a great general but a man of outstanding talents in other areas as well. Comment on this assessment of Caesar. (50)

Topic 4. Roman Historians. [100]

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

- (i) (a) Give an account of the part played by Livia in the lives of her husband Augustus and her son Tiberius. (40)
- (b) Do you consider that Tacitus treats her fairly? (10)
- (ii) Discuss the view that whereas Tacitus gives us a highly dramatic account of the reigns of the early emperors, it is only from Suetonius that we get a plausible idea of what sort of people they were. (50)
- (iii) Based on your reading of Tacitus and Suetonius, analyse the character of the emperor Nero. (50)
- (iv) Claudius is sometimes portrayed as a figure of fun, weak and incompetent. In the prescribed material (including inscriptions), what evidence is there to suggest that this is not the full picture? (50)
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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) Discuss the role of the chorus in Aeschylus' play *Prometheus Bound*. In your answer refer to the attitude of the chorus to Prometheus himself, to his revolt against Zeus, and to his punishment. (50)
- (ii) (a) Comment on the portrayal of the god Dionysus in Aristophanes' *Frogs*. (40)
- (b) What does this portrayal tell us about the attitude of the Athenians of that time to their gods? (10)
- (iii) How does Euripides succeed in making us believe that Medea, a loving mother, is capable of killing her own children? (50)
- (iv) In the gradual uncovering of the truth in Sophocles' play, *Oedipus the King*, Jocasta's mention of Laius' death "where three roads meet" marks the turning point in the play.
- Discuss this view. (50)
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Topic 6. Ancient Epic.

[100]

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

- (i) Compare the treatment of the single combat between Cúchulainn and Ferdia in the *Táin* with that between Aeneas and Turnus in Virgil's *Aeneid*. (50)
- (ii) (a) From your reading of Virgil's *Aeneid*, Books 7-12, what is your opinion of Turnus? (40)
- (b) What evidence is there that Virgil wishes us to feel sympathy for Turnus? (10)
- (iii) What are the main similarities, and the significant differences, between the voyages of Odysseus in the *Odyssey* and the voyages of Aeneas in the *Aeneid*? (50)
- (iv) In the uncertain world of the *Odyssey*, loyalty and faithfulness are the virtues most prized and rewarded: their opposite brings harsh punishment.
- Discuss this statement. (50)
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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) “The Firstborn of the New Age is already on his way from high heaven down to earth.” (Virgil, *Eclogue IV*)
- (a) Describe what the world will be like during this New Age. (25)
 - (b) Do you think Virgil wishes us to take literally this vision of a New Age? (10)
 - (c) What events of Virgil’s time are reflected in this poem? (15)
- (ii) (a) In Livy’s *Horatius on the Bridge*, what measures did the Senate take to ensure that the poorer citizens remained loyal in the face of the threatened attack by Lars Porsenna? (20)
- (b) How does Livy succeed in making so dramatic this story of Horatius saving Rome? (20)
 - (c) From this story, what lessons do you think Livy wanted his Roman readers to learn? (10)
- (iii) From your study of his poems on your course, would you agree that Ovid’s poetry reveals a deep understanding of women? (50)
- (iv) From your study of Horace’s poetry, what evidence do you find of Horace’s feeling for nature? (50)

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) Study **Photographs A and B on Paper X**.
- (a) What Greek name is given to these statues of standing youths? (5)
 - (b) How would you know that both of these statues come from the Archaic period of Greek sculpture? (20)
 - (c) Use these two statues to show the development in sculpture that has taken place over the 100 years that separate **A** from **B**. (25)
- (ii) Study the vase shown in **Photograph C on Paper X**.
- (a) What name is given to the shape of this vase? (5)
 - (b) Name the artist who made and painted this vase. How do we know his name? (10)
 - (c) Identify the two characters shown on the vase. (10)
 - (d) Comment on Richter’s statement: “The scenes are painted with a wealth of detail in an elegant yet forceful style.” (25)
- (iii) Study the statue shown in **Photograph D on Paper X**.
- (a) What are such statues called, and why were they put up in public places? (10)
 - (b) From which period of Greek sculpture does this statue come? Give reasons for your answer. (15)
 - (c) Comment on the artistic achievement of the sculptor of this statue. (25)
- (iv) **Photograph E on Paper X** shows the plan of the Temple of Hera at Paestum. **Photograph F** shows the plan of the Temple of Apollo at Didyma.
- (a) Name the order of architecture in which the temple shown in **E** was built and the order in which the temple shown in **F** was built. (10)
 - (b) What reasons would you give for suggesting that Temple **F** was built much later than Temple **E**? (10)
 - (c) Using correct architectural terms, describe the two temples. (30)

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) (a) Outline the reasons which Plato gives in his *Seventh Letter* for going to Syracuse the first time. (30)
- (b) In this letter, summarise the advice that Plato gives to the followers of Dion. (20)
- (ii) Discuss the view that specialisation is the key to Plato's theory of the Ideal State. (50)
- (iii) (a) As part of Plato's educational system, what types of music does he reject, and what types does he favour? On what grounds does he make his choice? (40)
- (b) Do you agree that the type of music we hear has an effect on our character and behaviour? Give reasons for your answer. (10)
- (iv) Give an account of Plato's Simile of the Cave, and of his explanation of the meaning of it. (50)
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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) **Photograph G on Paper X** shows the plan of the town of Pompeii.
- (a) Identify the features marked *a, b, d* and *e*. (16)
- (b) Give a description of the town as shown in the plan. (20)
- (c) Show how the plan reveals the development of the town from its older nucleus. (14)
- (ii) **Photograph H on Paper X** shows a painting from Herculaneum.
- (a) To which style of Pompeian painting does this painting belong? (5)
- (b) Why would the Romans have painted such pictures on the walls of rooms? (10)
- (c) Comment on Wheeler's statement: "The fantastically elaborate architectural decoration is probably derived from the theatre." (25)
- (d) Comment on the artist's handling of perspective in this painting. (10)
- (iii) **Photograph I on Paper X** shows the first four bands of Trajan's Column in Rome.
- (a) Describe briefly the activities shown in the two lower bands. (15)
- (b) Why is this monument such an important historical resource? (10)
- (c) Discuss Wheeler's comment: "It is history scribed around the presence of one great man." (15)
- (d) Comment on perspective in this monument. (10)
- (iv) **Photograph J on Paper X** shows the exterior of the Colosseum in Rome. **Photograph K** shows its interior.
- (a) What type of 'entertainment' was provided here? (5)
- (b) Give a **full** description of the exterior of the Colosseum. (30)
- (c) Comment on the use of the arch in the interior of the Colosseum. (15)
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