



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

*Scéimeanna Marcála*

*Scrúduithe Ardteistiméireachta, 2003*

*Léann Clasaiceach*

*Ardleibhéal*

*Marking Scheme*

*Leaving Certificate Examination, 2003*

*Classical Studies*

*Higher Level*



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## Marking Scheme and Notes

**N.B. Answers may contain valid points other than those listed.**

### **Topic 1. Athens at War.**

**(i) (a) 40 marks. Three valid points (14,13,13)**

Points could include:

- The dispute between Corinth and her colony Corcyra which led to the Corcyraeans asking the Athenians to accept them as allies. Thucydides has a dramatic set-piece in which the Corcyraeans and the Corinthians put their cases to the Athenians. (Penguin translation, p 53-57)
- In the debate about going to war it is the Corinthians who are most violent in their support for war against Athens. They paint a dramatic contrast between the caution of the Spartans and the reckless ambition of the Athenians and greatly oversell the prospects of success. (p 73-77)
- Underlying every thing was the intense commercial rivalry between Athens and Corinth. The Megarian decree was deeply resented by Corinth.
- Corinth was the only serious naval power in the Peloponnese.
- Syracuse was a colony and close friend of Corinth. Corinthian ships were sent with Gylippus to help Syracuse against Athens.
- Corinth was part of the successful Peloponnesian force that won the Battle of Mantinea.

**(b) 10 marks. One point.**

Points could include:

- Commercial rivalry
- Megarian decree
- Interference in Corcyra
- Attack on Syracuse.

**(ii) (a) 40 marks. Two points (20,20).**

When Demosthenes had occupied and fortified Pylos, the Spartans determined to drive him out. (Thucydides p 269-271) Brasidas distinguished himself “more than anyone else” by his

encouragement of his companions to forget about damage to their ships and to force a landing. He led by example and almost died. The Athenians got his shield as a trophy. Later (425 B.C.) Brasidas led a Spartan force to help Chalcidice (including Amphipolis against Athens. He succeeded by persuasion more than by force in winning over the people and in occupying Amphipolis. He attacked and defeated Cleon's Athenian force but died in the battle.

Treatment of both of these events is essential for a high mark.

**(b) 10 marks. One point.**

He was an accomplished speaker (“not at all a bad speaker – for a Spartan”, as Thucydides puts it)

- an enterprising and daring leader
- just and tolerant and hence able to gain popularity abroad – very unusual in a Spartan leader.

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

Thucydides (p 120-123) gives Pericles' speech on this occasion. Candidates must cover both the Athenians and the Spartans in their answer.

Most important points include the following:

- Financial resources of Athens are far greater and will enable her to withstand a long war.
- Athenian navy is far superior. Sparta will not find it easy to build a navy and train skilled seamen. “They are farmers not sailors.”
- Athens is a more unified state than the alliance headed by Sparta.

**(b) 10 marks. Impression mark.**

It is hard not to agree with Pericles in his assessment. Money and naval power were the key factors in Athens' ability to fight a long war.

**(iv) (a) 40 marks. 20 (10,10); 20 (10,10)**

The speech of Alcibiades is in Thucydides (p 468-470).

Candidates must treat both Alcibiades' advice to the Spartans and his justification for deserting Athens.

On the latter, candidates must cover adequately the advice to send help to Sicily (troops and, above all, a competent Spartan commander) and the advice to fortify Decelea in Attica **(10,10)**.

On the former, Alcibiades blames his enemies in Athens for driving him out. His main line of argument is that the Athens he is attacking is not the real Athens. True patriotism consists in striving to get back, overthrow his enemies and restore the true Athens. **(10,10)**

**(b) 10 marks. Impression mark.**

Some brief discussion on the rights or wrongs of Alcibiades' action.

**Topic 2. Alexander the Great.**

**(i) 50 marks. Three developed points (17,17,16)**

Candidates need to show a good knowledge and appreciation of Memnon's part in the Persian war effort.

Whereas a knowledge of Memnon's position in the Persian hierarchy would be welcome, it is not necessary.

Points could include:

- Memnon advocated a scorched earth policy when Alexander landed in Asia Minor. The Persian satraps were suspicious of a Greek like him and insisted on fighting at Granicus.
- The Persian satraps of Asia Minor put their own positions and possessions before the correct policy.
- Darius then gave Memnon complete control of the navy and of Asia Minor.
- Memnon's very skilful defence and abandonment of Halicarnassus.
- He used the navy to capture Chios and to put pressure on Alexander by threatening Greece. He died of illness before this policy could bear fruit.
- His death helped to neutralise Darius' navy.

(Arrian, Bk 1)

**(ii) 50 marks. Impression mark.**

The emphasis must be on the character of Alexander and the atmosphere in the Macedonian camp. Candidates who write of the deaths of these men *without* this focus will receive greatly reduced marks.

Important light is shed on Alexander's growing hatred of being challenged or hindered (especially in public) as the cases of Cleitus and Callisthenes make plain; his temper (Cleitus); his cruelty and ruthlessness (Philotas, Parmenio, Callisthenes); his resentment of the older Macedonians (all examples except Philotas).

It is clear that during the interminable trek towards India the atmosphere in the Macedonian camp grew steadily worse. There was obviously a fair amount of heavy drinking which led to the bringing into the open of deep resentments of Alexander's behaviour among

certain officers. Others, such as Hephaestion, were unquestionably supportive of their king. Issues such as prostration, Persian dress, the divinity of Alexander brought out all the fear and hatred that poisoned the atmosphere. Access to Alexander was also difficult.

Evidence is in the outburst of Cleitus, the speeches of Callisthenes, the plots of Philotas and of the Pages. The licence given to flatterers is also significant.

**(iii) (a) 40 marks. Four points (10,10,10,10 – one for ‘escape’)**

These difficulties are well documented in Arrian Bk 6. Getting lost and losing thousands through thirst are the most important but flash floods and over eagerness are other factors as well as the loss of contact with the fleet.

Candidates must also treat Alexander’s escape from the desert.

**(b) 10 marks.**

He is certainly to blame for undertaking the expedition in the first place, probably from a desire to succeed where others had failed. Once launched, Alexander did everything possible to get the army through.

**(iv) (a) 25 marks. Three points (9,8,8)**

Most relevant points include: his education, military training, (in charge at 16, led cavalry at 18 at Chaeronea), political education. Philip created the Macedonian kingdom and its wealth. He was the architect of the Macedonian army and he planned and had begun to carry out the Persian invasion. He had also brought the rest of Greece to accept Macedonian hegemony.

**(b) 25 marks. Impression mark.**

A good discussion will show the intensity of Alexander’s desire to outdo his father, his impatience to be in charge and to be the greatest, an impatience that then turned into bitter enmity.

Alongside these feelings is an acknowledgement of Philip’s achievements (very clearly stated in Alexander’s address at Opis); other evidence comes in the Cleitus affair where Alexander allows Philip to be downgraded; and in the whole business of his divinity. The role of Olympias might also be mentioned.

Some of the stories in Plutarch concerning Alexander’s early life are also very relevant. (Bucephalos; “Will my father leave nothing for me?”; envoys from Pixodarus; Philip’s wedding and the fall-out from it; the birth of another male heir to Philip).

The best answers will be aware of this almost Freudian relationship and will bring out the ‘ambivalent feelings’ mentioned in the question.

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

- (i) (a) **40 marks. Three points (14,13, 13)**  
*Latin Literature*, p 46-50.

Cicero’s main charge is that Antony tried several times to force a crown on Julius Caesar and make him king. He behaved like a slave. It was during the festival of the Lupercalia when Antony was naked. Antony insisted on recording his efforts in the public record.

Next, he condemns Antony for using force to intimidate his opponents. The Senate is ringed by armed men, the Forum is full of ‘the world’s most savage people.’

Antony shuns Rome, consorts with thieves and riff-raff. His ambition is to reign in Rome. He tries to replace law and courts by tyranny.

- (b) **10 marks. Impression mark based on knowledge of extract.**

Cicero praises unreservedly the assassins of Julius Caesar. However, he insists that Caesar is a far better Roman than Antony. He praises Caesar’s genius, intellect, industry, etc. though he deprecates the uses to which Caesar put all these talents. In general, he praises aspects of Caesar in order to blacken Antony even further.

- (ii) (a) **15 marks. Two points (8,7)**

Plutarch, in his *Life of Pompey* (p 181-183), details the growth of the power of the pirates and its effect on Rome. They had virtually the run of the whole Mediterranean. They seized officials and held them for ransom (e.g. Julius Caesar). They had more than one thousand ships. They captured cities and plundered them. Finally, “all navigation and all commerce were at a standstill, and Rome was getting short of provisions.

- (b) **25 marks. Impression mark.**

A connected narrative containing the main elements of Pompey’s campaign is needed for full marks. (Plutarch p 185-187)

- He divided the Mediterranean into thirteen sectors into which he put a commander and ships. Working from

west to east, he cleared the pirates from one area after another. West of Italy was cleared in 40 days.

- The major concentration of pirates was in Cilicia. By a mixture of force and leniency Pompey quickly reduced their numbers.
- The final confrontation came in Cilicia. Pompey was victorious in less than three months.

**(c) 10 marks. Two points (5,5)**

Two qualities required.

Energy, certainly; great organisational ability; humanity in his treatment of prisoners and tactical and strategical skills.

**(iii) (a) 40 marks. Three points (14,13,13)**

Three valid points from among the many made by Sulpicius (*Latin Literature* p 57-59):

- Tullia's death is just one "drop added to our cup of woe". Perhaps she was lucky to die in such a period of calamity for Rome (Caesar's dictatorship) when men like Cicero and Sulpicius have lost so much.
- What was in store of Tullia or for any children she might have had? Nothing.
- Look at the fate of mighty cities like Corinth, lying in dust and ruins. Why should we mortals expect to live long or take it hard when a dear one dies? Think too of the many great Romans dead in the recent wars.
- Console yourself with thoughts of what she enjoyed in life.
- Remember who you are and that time does soften grief. Tullia does not want you to be overcome by sorrow.

**(b) 10 marks. Two points (5,5)**

There must be reference to the letter.

**(iv) 50 marks. Three points (17,17,16)**

Candidates will need to display a good general knowledge of Caesar's life and achievements. There must be some references obviously to his military success (Gaul, Britain, Civil War, Alexandrian War) dwelling on his ability as a general.

Other areas in which he distinguished himself include: writing, public speaking (in which he was seen as second only to Cicero), politics.

At least two of these should be covered with reference to Caesar's life.



**Topic 4. Roman Historians.**

**(i) (a) 40 marks. Four points (10,10,10,10)**

Answers should deal with Livia's part in the lives of both Augustus and Tiberius though not necessarily at equal length.

Suetonius is the main source in his life of Augustus (Penguin, p 88) though there is limited information given there. Augustus' divorce of Scribonia; his marriage to the pregnant and recently divorced Livia; her two sons Drusus and Tiberius, the very traditional domestic life she and Augustus created, and his death are all in Suetonius; as well as her inheritance of one-third of his estate and the title 'Augusta'.

Suetonius' life of Tiberius covers his self-imposed exile and Livia's continuing efforts to persuade Augustus to let him return from Rhodes (p 121); she also worked successfully to have him adopted by Augustus as his son. Suetonius also wonders if it was Livia who ordered the execution of Agrippa Postumus on Augustus' death. He details the poor relations between mother and son (p 138-139) which continued up to and after her death.

Tacitus, from the beginning, paints Livia as a strong woman scheming to get her son Tiberius into power (p 33 Penguin): "Livia had the aged Augustus firmly under control." He suggests that she had Postumus exiled. He calls her 'that feminine bully' and about Augustus' poor health and death he says, 'some suspected his wife of foul play', adding that she stage-managed events after the death (p 34). In fact, Tacitus can rarely manage to mention Livia without a derogatory comment on her malign influence (eg p 39). Her role in the affair of Piso and Plancina (p 125) is important as she is said by Tacitus to have incurred great unpopularity by saving Plancina. Sejanus played on her long-standing dislike of Agrippina to hasten that lady's fall.

Tacitus wrote an obituary of Livia. (p 195)

**(b) 10 marks. Impression mark.**

Tacitus does not treat Livia fairly. Every statement about her is barbed or carries an unsubstantiated suggestion.

**(ii) 50 marks. Impression mark.**

Candidates should address both Tacitus and Suetonius and should be able to refer to examples from each of these historians.

There is no shortage of very dramatic episodes in Tacitus – he is master of the set-piece. He is particularly good at the deaths of

important people where he sets the scene, uses direct speech, sees the action through the eyes of various participants: the victim, the executioners, etc.; the death of Messalina where Tacitus switches from her to Claudius and back. The death of Nero's mother Agrippina, the fire of Rome, the death of Seneca, all are striking examples.

Suetonius loves the details. The best examples include the death of Sejanus, (after his undoing in the senate). He likes physical descriptions, personal details – what emperors wore, ate, drank; how they spent their day; their health or sickness; their sexual preferences; their family lives. His *Life of Augustus* is a good example. We are told that he was very handsome, that he slept in the same bedroom all the year round for forty years, that he was something of a womaniser, amongst a wealth of other details.

**(iii) 50 marks. Impression mark.**

The important aspect of candidates' answers to this question is that they be able to support their assessment of Nero by reference to the events of his life based on their reading of the prescribed material. They need not make specific attributions to the individual authors.

To quote Suetonius (p. 227), he was “insolent, lustful, extravagant, greedy, cruel” to which list vanity could certainly be added. There is ample evidence for all these characteristics in Nero's career, particularly after his first five years or so as emperor. His love of performing in public which he took to extraordinary lengths is telling (as are his last words!). There are many examples of his cruelty; many murders, treatment of the Christians etc. He quickly became impatient of all restraint and turned on those who had one restrained him (his mother and his tutor Seneca). He is a good example of the weak man with a cruel streak who has supreme power. On the other hand, credit may be given for the good things of his first few years as emperor.

**(iv) 50 marks. Impression mark.**

If there is no mention of inscriptions, candidates should be marked out of **40**.

Good answers will show an awareness not just of the behaviour which made Claudius seem grotesque and weak but also of his achievements as emperor. The important documents are Claudius' letter to the people of Alexandria expressing his strong disapproval of the riots between the Jews and Greeks (*Lactor* 8, no. 27); the extension of citizenship to parts of Gaul (no. 34).

His weakness is very clear in his later years when he was more under the influence of his freedmen and wives. However, a study of the sources shows quite a range of good legislation and sensible measures. For example, the insuring of grain importers against loss, and his public works, especially the provision of a better water supply.

**Topic 5. Greek Drama.**

- (i) **50 marks. Impression mark** but candidates must deal with the three items specified in the question.

In general, the Chorus acts as the sympathetic though not uncritical companions of Prometheus. They are related to him and their affection for him and sorrow at his plight are unwavering throughout the play (they are on stage for almost the entire play). They are used by Aeschylus as listeners so that Prometheus can explain at length why he fell out with Zeus and also what will be Zeus' downfall. All the other gods are either hostile to Prometheus or scared of Zeus. The Chorus alone remains loyal and is prepared to withstand Hermes' warnings and to suffer with Prometheus.

The Chorus' attitude to Prometheus is one of sympathy (as outlined above) mixed with dismay at his reckless defiance of Zeus and disapproval of his championing of human kind. They are horrified at Zeus' cruelty but wish that their friend would not push his revolt against Zeus so far. They are also willing to go against their father Oceanus' wishes in coming to see Prometheus....

Aeschylus uses the Chorus to expand the narrative.

- (ii) (a) **40 marks. Impression mark.**

Dionysus in *Frogs* is remarkably feminine, dressed in a ridiculous yellow garment and with a streak of cowardice very obvious in his make-up. He is a god yet his slave is more brave and more clever than he. He is so scared in the Underworld that he actually soils himself. The fact that he is wearing the Herakles outfit only adds to the contrast. In short, he is anything but godlike or heroic. However, he is a very funny character with slapstick, jokes, vulgarity.

In the second act, he acts as a sort of chairman for the contest between Euripides and Aeschylus. He treats the whole thing very flippantly for much of the time with non-stop comments on the appearance and performance of the two poets. It is only at the end when the decision has to be made that he assumes some dignity and status.

- (b) **10 marks. One point.**

Points could include:

- The Athenians were able to adapt their attitude to gods to different situations; they could laugh at Dionysus as he is shown here yet could see him as a powerful and dangerous god in other situations.

**(iii) 50 marks. Impression mark.**

To secure very high marks candidates will need to be very familiar with Euripides' *Medea*. The play is very carefully and skilfully constructed to make the audience gradually accept that this woman is really capable of killing her own children. From the first scenes, the nurse, the tutor and the Chorus all express their fear of Medea's fierce character and their worries for the children. ("I've seen her watching them, her eye like a wild bull's. There's something that she means to do.") The whole emphasis at this point is on building up this picture of Medea as a dangerous character. Even this early, she claims that she can take no joy from her sons.

However, this is not enough. Euripides now has Medea announce her decision to kill her children (after the Aegeus scene) but she goes through an emotional and heart-rending debate with herself in which she changes her mind some four or five times. Before that she breaks into floods of tears as she sends her children with their deadly gifts to the palace. This extraordinary struggle with herself is the real key to persuading us that she can do it.

The audience also knows that Medea is capable of killing a relative – she refers herself to her murder of Theseus' uncle and of her brother. Candidates could argue that Euripides has created a character bent on revenge.

**(iv) 50 marks. Impression mark.**

Some candidates may handle this question by narrating the story of the play without discussing whether or not Jocasta's words mark the turning point. Such answers will attract much reduced marks.

In support of the statement, it can be said that up to that point, Oedipus is looking for the killer of Laius whereas afterwards he is searching for his own identity. There is a change of direction. His dialogues with the priest and the chorus, his arguments with Tiresias and Creon show him as the confident leader determined to track down the killer and save the city.

The words 'where three roads meet' change everything. He knows he did kill a man (and his attendants) at that exact place. That man was Laius. Within a very short time, Jocasta tells the chorus that Oedipus is more or less having a nervous breakdown in the palace. He is the killer, he must be banished. He is now obsessed with the oracle which he thought he had avoided and his interrogations of the messenger and of the shepherd are sharply focused on finding out who he is.

In this sense, if Jocasta had never used those words, the drama would have developed quite differently.

Candidates may make a case for a different interpretation.

**Topic 6. Ancient Epic.**

**(i) 50 marks. Impression mark.**

This is a very straightforward question where candidates familiar with the texts will be able to give a good comparison. Obvious similarities include the death of someone seen as a good man (Turnus, Ferdia) and the reluctance of the victor to kill his opponent (a temporary reluctance only in the case of Aeneas).

However, the differences are far more striking. There is a much greater emotional force in the *Táin* due to the deep and long-standing friendship between Cúchullann and Ferdia. There is no such bond between Aeneas and Turnus. The Gaelic heroes share food and tend each others wounds each night, and go forth each day to fight with heavy hearts. Cúchullann is overwhelmed by grief when he finally kills his friend. The combat is as much a study in friendship as anything else.

Aeneas/Turnus is a much shorter battle, one that is portrayed as the working out of destiny, (Juno deserts Turnus, Venus helps Aeneas, Jupiter approves). Turnus dies so that Trojans and Latins may come together to form ultimately the Roman nation that will rule the world. Aeneas kills in a fit of rage unlike the hero of the *Táin*.

**(ii) (a) 40 marks. Impression mark.**

There is an abundance of evidence in the text on which to base an opinion of Turnus. Good answers will show Turnus as a brave and universally popular prince, high-spirited and strong. These qualities are made extreme and dominant in his personality by Juno's envoy, Allecto. From Allecto's visit until just before he dies, he is a person possessed by a sort of burning frenzy which drives him on and will not let him rest. This *furor* clouds his judgement and leads him to serious errors in battle. Candidates should make particular use of his behaviour in Book 9 (Siege of the Trojan Camp), Book 10 (Battle, Death of Pallas), Book 11 (debate in Latin city, misguided effort to stop Aeneas), Book 12 (single combat, renewed fighting, death).

**(b) 10 marks. Impression mark.**

Points could include: His popularity; his bravery; he is never portrayed as a bad man; he is seen as a victim of Juno's hatred of Troy).

**(iii) 50 marks. Impression mark.**

(*Odyssey* 6-12; *Aeneid* 1,3,4,5,6)

Candidates will need to show knowledge of shared incidents in the two epics as well as areas where Virgil has moved away from the Homeric story for his own purposes.

The *Aeneid* has its Cyclops and its storms. Juno is Virgil's Poseidon. Both heroes are ship-wrecked, both are detained from their goal by the love of a woman (or goddess), both visit the Underworld. These are some of the similarities. Others include Scylla and Carybdis, Helen, Troy etc.

On the other hand, Odysseus endures all the dangers of his voyages in order to return to his home, to his wife and to his son. Aeneas is wandering from place to place, a refugee unsure of where he is going and of what awaits him there. Book 3 of the *Aeneid* brings the hero to places that do not feature in the *Odyssey* because Virgil wants the Trojans to have their destined homeland revealed to them only gradually and after much pain. "So great a task it was to found the Roman nation." See particularly the interlude with Andromache and Helenus.

**(iv) 50 marks. Impression mark.**

Good marks will go to candidates who can illustrate the justice of this statement by reference to the many examples in the *Odyssey*.

On the one hand, we have characters like Penelope (the ultimate in loyalty and faithfulness), Eumaeus, Eurycleia, Phemius the bard, even Argus the dog. On the other, there are the Suitors, the disloyal servants, Clytemnestra, Melanthius.

Very high or full marks will go to the candidates who engage with the importance of such virtues amongst the uncertainty of the world of the *Odyssey*.

**Topic 7. Writers of the Augustan Age.**

**(i) (a) 25 marks. Two points (13, 12)**

*Latin Literature* (p 134-135). Two points covering the effects on Nature and on Man with reasonable detail.

**(b) 10 marks. One point.**

One point well discussed. Candidates could relate this poem to the restoration by Augustus of peace and stability after the Civil Wars.

**(c) 15 marks. Two points (8,7)**

Points could include the Augustan peace, the Treaty of Brundisium, the pregnancies of Octavian's and Antony's wives.

**(ii) (a) 20 marks. Two points (10,10)**

*Latin Literature* (p 228-229). Livy mentions the buying up of corn, the assumption by the state of the salt monopoly and the shifting of taxes from the poor to the better off.

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

A good response will focus on the actions of Horatius as he catches hold of those Romans in flight, strides to the bridge, 'darting glances of defiance.' We hear the crash of the falling bridge, the cheer of the watching Romans, the prayer of Horatius as he leaps into the river.

**(c) 10 marks. Two points (5,5)**

The importance of patriotism, of being ready to fight and die for one's country; the working together by all in the interests of the state. These are two lessons.

**(iii) 50 marks. Impression mark.**

*Latin Literature* (p 277-279). Relevant poems are *Myself*, *Advice to Women*, *The Art of Love*, *Unfair*.

Candidates should be able to draw on these poems to support their answers. The last three are full of insights into the game of love and advice for both women and men.

**(iv) 50 marks. Impression mark.**

Relevant poems include *Enjoy the Present Hour*, *A Quiet Life*, *Rustic Joys*, *Cease to Mourn*, *Enjoy Your Possessions While They are Yours*, *Ode to Spring*, *The Town Mouse and the Country Mouse*.

There is plenty of evidence for Horace's appreciation of and delight in Nature. This is not in a romantic or sentimental way. He uses nature in his poetry to be a background or to point a lesson or an example. A

good example is *Cease to Mourn* where Valgius is told that rain and storms do not last forever – ‘sunshine returns’.

However, apart from this practical use, there is a real feeling for nature in other poems, especially in the opening lines of *Ode to Spring* and *Enjoy the Present Hour*. *Rustic Joys* is a delightful hymn of praise for the life lived close to nature.

**Topic 8. Art and Architecture in Greek Society.**

- (i) (a) **5 marks.** *Kouros* or *Kouroi*.
- (b) **20 marks.** **Three points (7,7,6)** with at least one reference to each statue. (eg stylised hair of Kritios Boy).
- (c) **25 marks.** **Three points (9,8,8)** with clear references to both statues.  
Richter (p 56-60) and (p 75-79)

**General answers which do not make specific reference to the photographs on Paper X will attract greatly reduced marks.**

- (ii) (a) **5 marks.** Amphora.
- (b) **10 marks.** (5,5). Exekias. He signed it.
- (c) **10 marks.** (5,5). Achilles and Ajax.
- (d) **25 marks.** **Three valid comments (9,8,8)** covering all Richter’s comment but with particular emphasis on the style.  
Richter (p 332)

- (iii) (a) **10 marks.** (5,5). Nike or Nikai. To celebrate a victory.
- (b) **15 marks.** (5, 5+5)

Classical or late 5<sup>th</sup> Century or Late Classical will be accepted. Two reasons should be given. (eg calm, controlled figure, beautifully balanced; very accurate representation of a figure in motion).

**Reasons must refer to the statue shown on Paper X.**

- (c) **25 marks.** **Three points (9,8,8)** to include the carving of drapery to show a figure in motion emphasising the body underneath; the left foot forward as the Nike lands.

Richter (p 122-126)



(iv) (a) **10 marks. (5,5) Doric and Ionic.**

(b) **10 marks. Two reasons (5,5)**

A more elaborate, more complex temple; in Ionic rather than Doric; with a double row of columns and a different interior.

(c) **30 marks. Two points (15,15)**

Candidates must use correct terms in the descriptions. As there is also a photograph of the actual temple of Hera in Richter, candidates may use their memory of this as well as the plan. However, a description of the plan will suffice. Richter (p 30-31 and p 39).

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

(i) (a) **30 marks. Three points (10,10,10)**

Plato gives a number of reasons (Penguin p 118-119). He saw this as a 'now or never' opportunity to put his convictions into practice because of the presence of Dion. He was also afraid of losing his self-respect and being a creature of mere words. He was also determined not to betray the friendship of Dion who was in some danger.

(b) **20 marks. Two points (10,10)**

(Penguin p 120-130)

Main points include: substitute constitutional government and the rule of law for absolute rule; reform the morals of the citizens; resettle the ruined Greek cities and provide adequate protection to the Greeks against the Carthaginians.

(ii) **50 marks. Impression mark.**

There is plenty of material in the *Republic* to support any answer to this question.

From the beginning, Socrates insists on the principle of each man doing what he is best fitted to do. It is the basis of the primitive society. It is also the basis of the division of society into Guardians, Auxiliaries and the third class.

When asked about justice, Socrates says it is found in this very thing.

**(iii) (a) 40 marks. Three points (14,13,13)**

It is not surprising that Plato insists on the suitability of certain types of music in the education of his citizens. He rejects music that is mournful or doleful and also languid, soft, 'swooning'.

He wants music which 'will best represent sound courage and moderation in good fortune or in bad.'

It will not be essential for candidates to give the Greek names of the types of music.

(*Republic* p 158-161)

**(b) 10 marks.**

**(iv) 50 marks. Impression mark. (*Republic* p 316-325)**

This, the best known simile in Plato, should be very familiar to the candidates. A straightforward account followed by a clear explanation is required for full marks.

**Topic 10. Roman Art and Architecture.**

**(i) (a) 16 marks. (4 points x 4)**

(Wheeler p 33) a = forum, b = market, d = basilica, e = temple of Apollo.

**(b) 20 marks. Three points (7,7,6)**

(Wheeler p32-33)

Candidates should be able to explain the lay-out of the town-its grid pattern north and east of the original section, its gates, the entertainment facilities situated south and east.

**(c) 14 marks. Two points (7,7)**

As Wheeler says, "the original Oscan town with its indifferently co-ordinated plan was progressively enlarged by rectilinear suburbs." (p 32). Candidates should use the plan to show the older nucleus with all its civic buildings grouped near and around the forum. This nucleus was retained 'as a peripheral unit.' Pompeii does not represent an example of an integral Greek style planned town.

**(ii) (a) 5 marks. Fourth style.**

**(b) 10 marks. Two points (5,5)**

- to create an illusion of depth and space
- to add colour and life to rooms which did not have much light.

**(c) 25 marks. Impression mark.**

Comments needed both on ‘fantastically elaborate architectural decoration’ and on its probable derivation from the theatre. The best answers will show a knowledge of architectural terms such as ‘pediments’ and ‘broken pediments’, ‘capitals’ and ‘volutes’.

**(d) 10 marks. One good point** which could be the use of colour to suggest depth or even a very clear description of the painting. (Wheeler p 200-2003)

**(iii) (a) 15 marks. Two points (8,7)**

(Wheeler p 178-179).

The first band showing the Romans landing and the figure of the Danube looking on should attract the 8 marks as there is more to comment on. The second is particularly interesting for the military details (soldiers building a camp).

**(b) 10 marks.**

This monument has ‘taught us more about the Roman army in the field than any single document.’ (Wheeler)

**(c) 15 marks. Two points (8,7)**

Trajan is, of course, the one great man. Candidates should be able to describe the various activities Trajan is involved in the sculptures and be aware that this monument commemorates his invasion and conquest of Dacia.

**(d) 10 marks.**

The key point is that ‘all perspective is at sixes and sevens.’ Distance is indicated by placing further figures above nearer ones. But, as Wheeler says, it works.

**(iv) (a) 5 marks.**

‘Gladiatorial fights’, ‘animal fights’, ‘naval battles’ will be accepted.

**(b) 30 marks. Three points (10,10,10)**

Use of three different types of pillar at each of the three first levels for purely decorative purposes; elliptical shape; pilasters on the top section; use of 80 arches.

**(c) 15 marks. Two points (8,7)**

The arch is crucial to the whole structure as the seats are built on a series of barrel (or tunnel) vaults which run towards the arena and around in a circle also. The under floor area is also comprised of arches.

(Wheeler pp 18, 123)