



Coimisiún na Scrúduithe Stáit State Examinations Commission

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2004

Léann Clasaiceach

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2004

Classical Studies

Higher level



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**LÉANN CLASAICEACH
CLASSICAL STUDIES**

**ARDLEIBHÉAL
HIGHER LEVEL**

Marking Scheme and Notes

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

Topic 1. Athens at War.

(i) 50 marks.

This question can be treated under a number of aspects: directly, by discussing the uses that Thucydides makes of speeches in his history but also by looking at the effect the speeches have on the reader and by showing an awareness of the problems he faced in recording speeches. He himself sets out his problem in Book 1, 22:

“ I have found it difficult to remember the precise words used in the speeches which I listened to myself and my various informants have experienced the same difficulty; so my method has been, while keeping as closely as possible to the general sense of the words used, to make the speakers say, what in my opinion, was called for by each situation.”

Thucydides' approach is to narrate the events of the war in great detail and with the greatest possible accuracy but with little or no personal comments on the situations or personalities involved. He uses the speeches to get behind the narrative, to show us peoples' motives, their fears, rivalries and jealousies. They are his device to reveal differences and disagreements over policy and moral issues.

The effect, as Finley says (Introduction, page 25), is overwhelming. We feel we have inside information straight from the participants themselves without the narrator's intervention. It makes the story more personal, more dramatic, more alive. It brings out qualities of states and individuals.

Candidates should be able to refer to different speeches as examples to illustrate their points. There is an impressive variety of types of speech in Thucydides: the single speech selected from a number made on a particular occasion (Pericles in favour of war in 1.140), a general before battle (Brasidas in 5.9), a

pair of speeches putting forward diametrically opposed views, (Mytilene Debate), a series of speeches in dialogue form (Melian Debate). These are some of the forms Thucydides' speeches take.

(ii) (a) 30 marks. Impression mark.

A straightforward account of the main points in the speeches of both Cleon and Diodotus is what is required of candidates in this question. (Thucydides 3.37-48)

Cleon takes an openly pragmatic attitude to the execution of the Mytilenians. 'Your empire is a tyranny; strength is what matters not goodwill; delay only shows weakness; Mytilene has done you serious harm; in human relations people despise those who treat them well; think of the effect on your other allies; ignore the claims of decency and your pleasure in hearing a good argument; pay them back in their own coin.' (paraphrase)

Diodotus does not put forward the humanitarian argument. He seems to accept Cleon's premise that might is right. He extols the virtues of calm, considered debate. We must consider only what is best for us; the death penalty has often been shown not to be a deterrent, it will not stop other allies revolting; we must not drive these rebels to desperation; good administration is more important than penalties.

(b) 20 marks. (10,10)

The openness of Athenian society comes through in the debate. There has already been a decision taken yet another debate is allowed to open the whole question again. We also see the access given to the delegation from Mytilene to put their case. Note too Cleon's criticisms of democracy as being unsuited to governing others. There is also the danger of the people being carried away by clever public speaking and showy techniques.

(iii) (a) 40 marks.

Naval power is the key to understanding the Peloponnesian War. Athens was inferior in infantry not only to Sparta but even to the Boeotians. Her superiority in naval matters was crucial in maintaining food supplies from the Hellespont and in launching attacks on Sparta and her allies such as at Pylos and Corcyra.

Pericles highlights the importance of the sea (1.141) and again in a later speech (2.62).

Thanks to her naval strength and the Long Walls, Athens was able to withstand Spartan pressure, to protect her allies and to keep them loyal. In this way, the funds kept coming in to finance the war and Athenian trade was not seriously disrupted. On the other side, Athens was able to encourage Sparta's subjects to revolt (Messenians).

(b) 10 marks. One point.

Sparta tried to overcome her deficiencies at sea by getting the Persians with their strong fleet to join them against Athens. Persia wanted to regain the Greek cities of Asia Minor and a weakening of Athenian naval power suited her purposes.

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

In each case, candidates must discuss the behaviour of the cities involved as well as show knowledge of the events.

Thebans: they behaved cruelly throughout led on by their pathological hatred of Athens and of Plataea which had never recognised Theban hegemony in Boeotia and was an ally of Athens.

They effectively began the war by their unprovoked attack on Plataea. They were quite ruthless and vindictive in their insistence on the death penalty for the Plataeans and Athenians.

Athenians: originally, they stood by their Plataean allies, giving them refuge and sending men to help. However, at the end they failed to keep their promise of support and allowed the city and its remaining garrison to be wiped out.

Plataeans: their treatment of the Theban prisoners may well have been illegal, but otherwise their behaviour showed courage and above all resourcefulness in their defeat of the original Theban attack and in their long resistance to the Spartan siege. The speech Thucydides gives their spokesman at the end of the siege is also remarkable.

Topic 2. Alexander the Great.

(i) (a) 35 marks. (9,9) (9,8)

Triballians: most important points include Alexander's negotiation of the mountain defiles down which the enemy were rolling heavy wagons: the defeat of a Triballian force in the forest: Alexander's crossing of the Danube which led to the surrender of the Triballians.

Illyrians (including the Taulantians): Alexander was caught between an enemy in the fort of Pelium and another occupying the steep hills around. Candidates should show some appreciation of how he succeeded in extricating his army and then overwhelmed the ill-prepared enemy in a night attack, leading to the flight of the Illyrians and Taulantians.

Thebans: This confrontation is dealt with at great length by Arrian and Plutarch. Most important points include Alexander's reluctance to attack at the beginning; the unauthorised attack by Perdiccas; strong resistance by the Thebans; sortie by the Macedonians in the Cademeia; arrival of Alexander with reinforcements; slaughter of Thebans; treatment of survivors.

(b) 15 marks. (8,7)

Examiners will look for **two** qualities and the circumstances in which they were shown. Examples could include: tactical ingenuity (Triballians, Illyrians); the lure of the unknown (crossing of the Danube); ruthlessness (Thebes); personal courage (all campaigns); noble gestures (Timocleia, Pindar's house).

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

The main challenges faced and overcome by Alexander were geographical and military. Tyre was an island, situated a half-mile from the coast, with almost impenetrable defences. Alexander had few ships. The Tyrians were amazingly resourceful and daring in their resistance. Candidates should show knowledge of these challenges and of the various ways that Alexander succeeded in meeting them.

(b) 10 marks.

What is needed here is a knowledge of the savage treatment meted out to the survivors by the Macedonians, and an opinion on that.

(iii) (a) 20 marks.

Impression mark out of 20 for a clear, accurate account of Alexander's near-suicidal entry into the fort and subsequent events.

(b) 15 marks.

Again, a brief but clear account of Alexander's trip to where the soldiers were in camp and his mounting on a horse to let his men see and touch him will suffice.

(c) 15 marks.

In their answers, candidates will be expected to show an awareness that Alexander, in almost throwing away his life, risked leaving the army leaderless thousands of miles from base in hostile territory. Candidates may still conclude, of course, that he did the right thing.

(iv) 50 marks. Impression mark.

Although Arrian remarks on this aspect of Alexander's character from time to time, it is one of Plutarch's favourite themes and indeed one of the main reasons why he admires Alexander so much.

Pleasures of the senses are taken to include sexual indulgence, fine foods, excessive drinking and a luxurious lifestyle. In all of these, with the exception of alcohol, there is plenty of evidence that Alexander was in full control and was in no way a slave to his passions.

In the matter of alcohol, Plutarch gives contradictory evidence. On the one hand he assures us that Alexander was a social drinker who lingered long over a few drinks, on the other he records that, after a night's partying, the king would stay in bed most of the following day. It is clear too that drink played a major part in some of the dramatic events in Asia (including in Alexander's death).

Candidates will not be expected to cover every aspect of the question for high marks. They will, however, be required to be able to discuss the topic from a base of good knowledge of Alexander's attitudes.

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

(i) (a) 35 marks. (18,17)

Plutarch's *Life of Cicero* and the relevant extracts from *Lactor 7* show Cicero in a state of extreme doubt and uncertainty. He is torn between loyalty to Pompey and the Republic and the feeling that he would be better off staying out of the struggle altogether. He does not know which way to turn. "I know, therefore, whom I should fly from, but not whom I should fly to." He is disgusted by Pompey's flight from Italy but cannot bring himself to support Caesar.

Plutarch quotes Cicero as saying: "Pompey has fair and honourable reasons for going to war: but Caesar has managed his affairs better and is more competent to look after himself and his friends."

(b) 15 marks. (8,7)

Cicero got on badly. When he arrived at Pompey's camp, Cato told him he had made a bad mistake in coming. He was angry that Pompey made little use of him. He constantly belittled Pompey's military plans and made jokes and sarcastic remarks about various officers.

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

Clodius first appears as the lover of Caesar's wife Pompeia. We learn of his outrageous behaviour at the celebration of the Bona Dea which was reserved for women only.

He is accused of many crimes including adultery with his sister. He is very popular with the plebs and is elected tribune with the support of Caesar in 60 B.C. He sets about harassing Cicero and succeeds in having him banished and in burning down his house. He then turns his attention to Pompey and makes

his life a misery. He is finally killed in an ambush he has set up against a rival gang leader, Milo. His plebeian supporters cremate his body in the Senate house which is destroyed at the same time.

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

Monarchy: The fundamental objection to monarchy is that everybody except the king has too few rights and too small a share in what is decided. Even a just king like Cyrus was an absolute ruler under whose rule the best interests of the citizens were not always served. Things are even worse when the monarch is cruel and tyrannical. Autocracy easily changes into tyranny.

Oligarchy: Under this form of government, the bulk of the people lack freedom and are excluded. This is true even of a well-run city like Marseille. Again, the rule of the few can easily deteriorate into a repressive junta.

Democracy: The basic objection here is that if everyone is equal and treated equally, no one man can rise above any other. Athens, for all its equal rights, assemblies and votes, became a state ruled by the masses and slipped into ‘maniac irresponsibility’.

(b) 15 marks.

Candidates will need to consider briefly what Cicero says about the faults inherent in the democratic system. Good answers will look at modern democracy which is representative rather than universal and does allow acceptable leaders to emerge.

(iii) 50 marks. Impression mark.

Answers will be expected to show acquaintance with the ideas in the prescribed poems. (*Love and Harsh Words, The Effects of Love, Happiness, Love and Hatred, A Prayer*)

Candidates are required to cover both parts of the question in their answers, although some poems may be used to illustrate both “women in general” and “Lesbia in particular”.

The fickleness of women is a strong theme throughout. To be in love is more a sickness than a continuing source of joy. His love affair with Lesbia is there in the extracts from the enthrallment of *The Effects of Love* and *Happiness* to the anguished plea to be released from suffering in *A Prayer*.

Topic 4. Roman Historians.

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

There is little in Suetonius about the death of Germanicus but Tacitus covers it at some length. The story begins with Germanicus’ return to Syria after his unauthorised trip to Egypt. There follows his violent confrontation with Piso, the governor of Syria, and Germanicus sudden, serious illness. A temporary improvement was followed by a relapse. Germanicus now believed that he was being poisoned and Tacitus tells of malignant and magical objects left in the sick room. It was said that agents of Piso were spying on the sick man. Germanicus wrote to Piso ordering him out of the province. Piso left, but slowly, and did not go far. Germanicus died urging his friends to avenge him against Piso and Plancina, his wife. Piso then, quite illegally, returned to his province while Agrippina made the sorrowful journey back to Italy.

(b) 15 marks. (8,7)

Again, Tacitus is our main source. After her husband’s death, it seems that Agrippina made no secret of her belief that he had been poisoned by Piso. We are told that she was “always violent”, “distressed and impetuous”. Her outspokenness and insubordinate spirit made it easier for Sejanus to persuade Tiberius that she was the centre of a faction working against him. The situation was not improved by Tiberius’ refusal to let her remarry.

(ii) (a) 20 marks. (10,10)

There is no doubt that Nero's reign began well, whether due to Nero himself or to the influence exercised over him by Seneca and Burrus. His mother Agrippina was another strong influence and was almost a co-regent in the early years. He promised to model himself on Augustus and, according to Suetonius, was merciful and generous. Tacitus says that Seneca and Burrus "collaborated in controlling the emperor's perilous adolescence." He curbed the informers, kept personal and State affairs separate, and boosted the power of the Senate. He did away with secret trials and did away with the corruption of court favourites and freedmen.

(b) 30 marks.

Impression mark but at least two relevant aspects of Nero's character must be considered and candidates should be able to relate these aspects to the deterioration mentioned in the question.

Vanity is certainly a central feature of Nero's character. It blinded him to the weaknesses in himself; it led him to surround himself with sycophants who would tell him that he had an unrivalled talent as a singer and charioteer ('qualis artifex pereo').

Linked to vanity is a hatred of being opposed or even disapproved of. Hence his fear and hatred of his mother. Hence his need for his every wish to be fulfilled (e.g. marriage to Poppaea).

Nero was a weak man but a vicious and cruel one as well. His treatment of the Christians after the Great Fire, the many leading Romans he had killed (including his tutor Seneca and his friend Petronius and his wife Octavia) all testify to his cruelty.

(iii) (a) 10 marks.

A brief explanation that these boys were Augustus' grandchildren will suffice.

(b) 25 marks. (17,8)

Lucius Caesar died in AD 2; his brother Gaius in AD 4. This reduced Augustus' options to one and he was forced to turn to Tiberius, his step-son. Tiberius was given tribunician power for ten years, a sure sign of preferment; he was given special command on the Rhine and after the disaster of Varus' legions, he was virtually joint ruler with Augustus.

(c) 15 marks. (8,7)

Candidates can point to the titles and positions held by Gaius and his brother Lucius at a very young age, especially that of 'princeps' for which he had already been 'marked out'. Note also the reference to Augustus a 'guardian of the Roman empire and protector of the whole world', hardly Republican offices.

(iv) (a) 40 marks (10,10,10,10)

The bulk of the answer will deal with Sejanus' rise, although his fall must, of course, be covered too.

The most important items include: His command of the Praetorian Guard; the seduction of Livilla and the murder of her husband, Drusus; Tiberius' departure for Capri and Sejanus' part in saving his life; his persecution of Agrippina and her children and his poisoning of Tiberius against them; the intervention of Antonia and Tiberius' dramatic denunciation.

(b) 10 marks.

One relevant point will be sufficient. Tiberius' gloomy and morose disposition, his loneliness and the atmosphere of mistrust after Germanicus' death, the fact that Sejanus may have saved his life – all led him to see Sejanus as the real 'partner of my labours.'

Topic 5. Greek Drama

(i) 50 marks. Impression mark.

The Io scene is the longest in the play and is very important in a number of ways:

- It lends movement and action to the play.
- It highlights the cruelty of Zeus – Prometheus and the Chorus are horrified by it – and his sexual tyranny.
- By contrast, it brings out the gentleness and kindness of Prometheus which are obvious in his sympathetic treatment of Io.
- It moves Prometheus' anger up to a more intense level. After this scene, he throws off all restraint in his fierce attack and defiance.
- It is used by Aeschylus to show us the future; what will happen to Prometheus, how and by whom he will be rescued.
- We also get a hint that Zeus' brutal misuse of power will not last forever. He will come to Io 'with a gentle touch.'
- Coincidentally, Aeschylus entertains his Athenian audience with a description of Io's journey through many exotic locations in the Eastern Mediterranean.
- It highlights the powerlessness of humans.

(ii) 50 marks. Impression mark.

Candidates should be able to point to what various characters in the play (Priest, Chorus, Creon, Oedipus himself) say about his abilities as a ruler as well as to discuss Oedipus' own words and actions.

As regards the former, almost everyone regards Oedipus as an outstanding king and leader. ("But we do rate you first of men"). This is primarily based on his defeat of the Sphinx. The Chorus frequently refers to their respect for him as ruler, even after Tiresias' revelations. Creon also sees Oedipus as the real king and leader.

As for his own actions (Delphi; summoning Tiresias; interrogations), he shows energy, efficiency and confidence in his investigation of the murder of Laius and he is motivated throughout the play by his concern for the citizens of Thebes (even in his desire for instant banishment at the end). He is also dedicated to a form of 'open' government.

Candidates may raise his very tyrannical treatment of Creon ("I want you dead") and his identification of himself with Thebes ("Hear him, Thebes, my city!")

(iii) (a) 35 marks. Impression mark.

Candidates will need to show good familiarity with Act 2 of *Frogs* to answer well. From the beginning, Aeschylus is portrayed as the representative of the old fashioned virtues of courage, honesty and justice, and these are the very virtues that Athens needs in her hour of peril. The play was put on in the last period of the Peloponnesian War.

The much-loved and respected Sophocles sides with him. Aeschylus is shown as boiling with rage but there is something fine and noble in his anger. His tragedies are about heroes and gods, not disreputable, low-born reprobates. He uses words of great weight and force not cheap everyday language. He

respects the gods not some trendy concept such as Ether or Mind. Aeschylus' characters are fine role-models for his audience to have. Poets have a moral duty to their city by encouraging the civic virtues of patriotism and respect. In his answers to Dionysus' final questions, he is direct and wise in contrast to the rather confusing and cryptic advice of Euripides.

(b) 15 marks. (8,7)

Any two points about the rejection of Euripides will be sufficient. He is described in Act 1 as "a much more slippery customer" and throughout Act 2, the general impression is that he is too clever by half. His plays encourage doubts, questioning and the abandonment of devotion to the city for intellectual posturing. There are also gibes at his private life. All in all, a brilliant dramatist but not the man to save Athens at this critical juncture.

(iv) (a) 35 marks. Impression mark.

A full answer will cover the following points:

Medea taunts Jason that he cannot touch her. She is completely unmoved by his angry tirade and abuse; in fact, she enjoys it. She rejects his demand that she give him his sons' bodies for burial and she goes on to predict his ignominious and unheroic death. She reminds him of the approach of lonely old age. She has the final satisfaction of leaving while he is still speaking.

(b) 15 marks. (10,5)

There are several points to be made. By putting Medea and her sons in the chariot above the roof, Euripides ensures that Jason cannot (a) kill her – something which he has just said he will do and (b) recover the bodies of the boys.

It shows that the gods are on Medea's side, not Jason's. It also emphasises her triumph and his total defeat.

Topic 6. Ancient Epic.

(i) (a) 35 marks. Impression mark.

Candidates will be expected to be able to illustrate various traits of Odysseus' character from their reading of the *Odyssey* and to compare them with the way Virgil portrays Ulysses, particularly in Book 2 of the *Aeneid*.

Essentially, Odysseus is the hero of Homer's epic and the villain, in part at least, of Virgil's. His characteristic quality of resourcefulness is generally seen as admirable and praiseworthy in the *Odyssey*. However, in Virgil's epic, this becomes low cunning. Ulysses in the *Aeneid* is devious, treacherous and ruthless. In fact, he is synonymous with these traits. No other aspect of his character is revealed to us. Whereas in Homer we meet Odysseus in a variety of roles and situations (leader, father, husband, lover, beggar, etc.), in Virgil he is almost always seen in the context of the fall of Troy.

From the first reference to him, Ulysses in Virgil is characteristically described as 'cruel', 'harsh'. In Book 2, Sinon's whole story relies on the acceptance by the Trojans that Ulysses is vicious, devious and cunning. He is 'inventor of crimes'; he polluted the temple by stealing the Palladium with blood-stained hands. In Book 3, Aeneas rescues the Greek left behind on the Cyclops' shore by Ulysses. In Book 6, Deiphobus tells how Ulysses was partly responsible for his mutilations.

(b) 15 marks. Impression mark.

The central point is that the Romans claimed descent from Aeneas and the Trojan survivors. Ulysses, as the main architect of the Trojan defeat, is bound to be a hate figure especially as his character lends itself to a number of interpretations. Good candidates could also point to the ambivalent feelings of Romans of Virgil's time to the Greeks.

(ii) (a) 30 marks. Impression mark.

A straightforward account of the reunion (including the part played by Telemachus) beginning with Penelope's arrival into the room and ending with their embrace is what is required.

(b) 20 marks. (10,10)

Homer's understanding of human nature can be seen primarily in Penelope's reluctance to accept the stranger as her long lost husband. She has suffered as much as Odysseus in their long separation and she delays recognition and infuriates him and Telemachus who cannot understand her behaviour. Telemachus' impatience with his mother also shows insight into how a son might react. Penelope wants to provoke him out of his calm superiority.

(iii) 50 marks. Impression mark.

The question calls for knowledge of Anchises' part in the events of the *Aeneid* and for an appreciation of the importance of his role.

Books 2, 3 and 6 are the main source of information about Anchises and candidates should show familiarity with his part in the leaving of Troy, his constant advice and help to his son in their wanderings and his key role in Aeneas' visit to the Underworld. Without Anchises, Aeneas might have died in Troy or failed to find Italy or been unaware of his destiny. He is also one of a number of important father figures.

Candidates will be required to show **why** Anchises is such an important figure.

(iv) 50 marks. Impression mark.

The world of the *Táin* is very different to that of the *Odyssey* – it is much closer to the world of the *Iliad*, in fact. The *Táin* is a world of battles and most of the action takes place in the open. It is a world more of men than of women.

We get little insight into domestic life or of material things. The focus is almost entirely on the continuing clash of Cúchullann and the army of Medb. The *Odyssey*, by contrast, gives us minute details of family life, social distinctions, buildings, tasks and occupations, even everyday objects such as chairs, tables and clothes.

Candidates must be able to back up their points by relevant examples from the texts.

Topic 7. Writers of the Augustan Age.

(i) (a) 40 marks. (16,16,8)

In order to get high marks, answers must cover a range of authors (any three from Virgil, Horace, Livy, Propertius and Ovid). Virgil (*Rustic Happiness, A Farmer's Calendar*) and Horace (*A Quiet Life, Rustic Joys, Ode to Spring, The Town Mouse and the Country Mouse*) are particularly relevant. A general comment on Livy's hankering after the simpler and more wholesome attitudes of early Rome is also acceptable. Propertius (*Love and Peace, Gone to Clitumnus*) and Ovid (*Baucis and Philemon*) are also important evidence.

Candidates are not required to give equal treatment to each of the chosen authors. Neither need they go further than producing the evidence for this desire to return to a simpler and more natural life.

(b) 10 marks.

One valid point will be sufficient. Candidates might mention the weariness felt after the long series of civil wars and violent politics which culminated in the rule of Augustus. There is also Augustus' own campaign to promote agriculture, the family and a simpler way of life.

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

Candidates will be expected to be aware of Livy's whole attitude to his own times and be able to show a knowledge of the extracts. He states his position quite plainly in his Preface and this is primary evidence for his preference for the past. However, his treatment of Romans of earlier times in such extracts as *The Sabine Women*, *Horatius on the Bridge*, *Class Warfare*, *Cannae* is powerful evidence of his admiration for those earlier times. The virtues shown then – courage, patriotism, co-operation, harmony between classes – have been replaced by their opposites with disastrous consequences for the Rome of his day.

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

The best answers will show how Ovid builds up the details of the old couple's simple home and humble behaviour with great artistry to make his story delightful.

(b) 10 marks.

The gods do reward virtue and punish wrong-doing – that is the most obvious moral but it may be expressed in many other ways.

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

The treatment of the twice-blighted lovers in Orpheus and Eurydice is very moving. Her death is lamented by all of nature. Orpheus is surrounded by the unhappy dead in Hades and the heartbreaking separation is brilliantly told. Orpheus' remaining time on earth and his gruesome death are further evidence of Virgil's extraordinary feeling for those who suffer. His picture of the unburied dead stretching out their hands in unavailing plea to be allowed to cross the Styx is another good example. Note too that the myriads of the dead are mostly young and victims of untimely death.

Topic 8. Art and Architecture in Greek Society.

- (i) (a) **10 marks.** Erechtheum, **5 marks**; Acropolis, **5 marks**
(Athens, **2 marks**).
- (b) **30 marks.**
A clear description of the lay-out of the temple including the three main parts **25 marks**. A comment on its irregularity **5 marks**.
- (c) **10 marks** (marble **7**, black limestone **3**)
- (ii) (a) Geometric **5 marks**. (Proto-geometric **4 marks**).
- (b) Burial vases/ funerary monument. **10 marks**.
- (c) **15 marks (8,7)**. **Two** points showing awareness of the impressionistic style of the human figures and the facial features.
- (d) **20 marks. (7,7,6)**. A description of the non-figurative decoration using correct terms.
- (iii) (a) **30 marks (10,10,10)**.
Main points include the skilled naturalism of the piece, the poise and balanced composition, the soft modelling which lends a tenderness to the sculpture, the angle of the head and the gentle gaze.
- (b) **20 marks (10,10)**.
The contrast between this sculpture and those, for example, on the Parthenon is great. The Classical period gods are serene, without emotion; the marble is treated in a stronger, harder way. The figures do not have the more sinuous, curved carving of the Hermes-Dionysus piece and are not effeminate in their appearance.

- (iv) (a) **5 marks.**
- (b) **10 marks.** The death of Laocoon and his sons, crushed by serpents sent by Athena (Minerva).
- (c) **20 marks. (10,10).** Dramatic, highly emotional portrayal. Naturalistic (every twist, coil, muscle etc. is accurately portrayed) and highly realistic.
- (d) **15 marks.** Candidates may express admiration for the strength and intricacy, the depiction of agony. They may also feel that the whole piece is over the top.

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

- (i) (a) **35 marks. (18,17)**

Socrates' defence of his ideal state is based on his analogy with a painter. The painting of an ideally beautiful man is not to be rejected because the painter cannot show that such a man could really exist.

He goes on to ask whether practice ever squares with theory. The answer is that it does not. Hence, one should not insist that every detail of the ideal state be capable of realisation. The most that can be demanded is that we be able to "find the conditions under which a state can most closely approximate to it."

- (b) **15 marks. Impression mark.**

Candidates will be expected to show an awareness of the outline of Socrates' Ideal State (division of labour, 3 classes - each accepting its place, tight control of education, strict rules about the lives of the Guardians) and to express views about the possible realisation of such a state.

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

While Plutarch makes it clear that Dion was something of a prig and lacked an understanding of human weakness, there is no doubt that the Syracusans were largely instrumental in wicking his efforts to bring good rule to the city.

Under the rules of Dionysius the Elder and of his son, a large number of courtiers had got used to flattering the ruler and drawing him further into a life of debauchery and cruelty. These courtiers worked tirelessly to get rid of Plato and Dion.

The ordinary citizens of Syracuse were extremely fickle in alternately idolizing and abandoning Dion despite his selfless efforts at saving the city. They resented Dion's strictness and his contempt for luxury and soft living.

Candidates will be required to draw on a range of examples to support their views.

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

Socrates' principle is that difference of sex is not, in itself, a sufficient reason for denying women access to all the occupations of men. He uses watchdogs as an analogy to show that female dogs perform the same functions as male dogs. It follows that women should get the same training and education as men.

The biological difference – women conceive and bear children, men beget them – is the only distinction and not one to justify separate treatment. Plato goes on to show that the state should make use of women in the same way as of men.

(b) 10 marks.

“And won’t the most ridiculous thing of all be to see the women taking exercise naked with the men in the gymnasium?” Socrates goes on to say that it won’t be only the younger women but elderly women too.

(iv) (a) 25 marks. (13,12)

The Guardians (Rulers and Auxiliaries) will be asked to lead an auster and simple life. No private property will be allowed to them; no dwelling-house that is not common to all; they will eat simple food in messes; they will never touch silver or gold.

(b) 10 marks.

Socrates’ answer is that the happiness of any one class is not the purpose of the state but the greater happiness of all.

(c) 15 marks.

Candidates must give an opinion based on their reading of Plato’s *Republic* and/or on their own views.

Topic 10. Roman Art and Architecture.

(i) (a) 15 marks (5 X 3)

aa either *decumanus maximus* or ‘main gates’ will be accepted.

d forum

j theatre

k bath buildings

h public toilets.

(b) 10 marks (5,5)

‘Africa’ or ‘North Africa’ will be accepted or ‘ a dozen miles east of/near Lambaesis’.

A *colonia* founded by Trajan to house veteran soldiers will be accepted.

(c) 15 marks. (5,5,5)

Answers should use the information available from the plan (bath-buildings, library, theatre, forum, temples and churches).

(d) 10 marks. (5,5)

Theory 1 – modelled on Hippodamian/Greek pattern

Theory 2 – Roman military camps/influenced by Etruscan elements.

(ii) (a) 10 marks. (4,3,3) for Issus, Alexander and Darius.

(b) 30 marks. Impression mark but **-10** if distinguishing of personalities is not covered.

Candidates should be able to show how the artist has succeeded in dramatizing the confrontation between the two kings. The expressions on their faces, the way they interact, the use of the spears – these are some of the relevant points.

(c) 10 marks.

A description of the preparation and construction of the picture is what is required of candidates.

(iii) (a) 15 marks. (10 for description; 5 for what it commemorates)

Candidates will be expected to know that this panel shows the triumph of Titus for his victory in Judaea and, in particular, his capture of Jerusalem. They should be able to identify the seven-branched candlestick.

(b) 15 marks. (8,7)

A brief comment on the two types of relief as seen in this panel, to indicate distance (heads of men, legs, horns, standards, arch, etc.).

(c) 20 marks.

The ‘triumphal procession swinging through the depicted triumphal gate, shown in three-quarter view, is nearly right’ (Wheeler). Candidates should be able to point out the failure of the artist to get his procession through the arch.

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

Three well developed points are required. The description could include the steps, porch, Corinthian columns, material, orientation, engaged columns.

(b) 15 marks (8,7)

Greek feature – peristyle.

Roman features – high platform, Corinthian columns, deep porch, steps, size.