



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

**SCÉIMEANNA MARCÁIL
MARKING SCHEME**

**SCRÚDÚ ARDTEISTIMÉIREACHTA, 2006
LEAVING CERTIFICATE EXAMINATION, 2006**

**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) (a) 30 marks (10,10,10,)

Cleon's speech can be found in Thucydides, *History of the Peloponnesian War* (Chapters 37-40).

Candidates must show a good knowledge of at least **three** significant points made by Cleon. The best answers will understand his totally unsentimental attitude to the fate of the citizens of Mytilene. "to feel pity... to listen to the claims of decency are...things that are entirely against the interests of an imperial power"

His main points to the Athenians are:

- Your empire is a tyranny; you must accept that fact, use your superior strength, rule by fear and punish harshly any resistance. You must not try to win the goodwill of your subjects
- Swift punishment is the most effective. Do not delay
- No city has treated Athens as badly as Mytilene has done. We had allowed them substantial independence and they took advantage.
- Think of your other allies. If they see that you treat the people of Mytilene leniently, they will be all the more willing to revolt
- Give them no hope. They knew what they were doing. The alternative is to give up your empire.

(b) 10 marks.

One valid point based on a knowledge of Cleon's case. Candidates may express a variety of opinions:

Cleon is brutally honest about the nature of Athenian power; it **is** a tyranny and there is no point in pretending otherwise. It can be retained only by tyrannical means.

Alternatively, he is cruel and cynical in calling for the complete annihilation of all the male citizens of Mytilene and the enslavement of the women and children.

(c) 10 marks. (7,3)

Candidates must know that the population as a whole was spared (men from execution, women and children from enslavement). (7 marks)

Any one of the following is worth 3 marks:

1,000 men, considered the most guilty, were put to death; the land of Mytilene was divided up and distributed to Athenian shareholders.

(ii) (a) 30 marks. (15,15)

Thucydides' views may be found in paragraphs 1 to 23 of his *History of the Peloponnesian War*. His argument falls into **two** parts and candidates must show awareness of **both** to gain high marks.

Firstly, he focuses on the scale of the Peloponnesian war: both sides were at the peak of their powers with large resources of men, ships and arms: it was not just Athens and Sparta that were involved, the whole Hellenic world was caught up in the turmoil. The war affected also "... a large part of the non-Hellenic world, and indeed, I might almost say, the whole of mankind."

Secondly, he concludes from whatever research he has been able to do that wars in earlier times were of no great consequence. He dismisses the Trojan War and wars waged by Minos and Agamemnon because of the small numbers and tiny sums of money

involved. Other wars were mere skirmishes with no great navies and no major acquisition of land. He accepts that the Persian Wars were on a large scale but they were over quickly and centred on a small number of crucial battles. In contrast, the Peloponnesian War lasted a very long time with many cities devastated, thousands of exiles and huge loss of life.

(b) 20 marks. (10,10)

For Thucydides' extraordinary qualities as a historian, see the Introduction to the Penguin translation. There is also a useful treatment in Bury and Meiggs *A History of Greece*. (Macmillan 1992, page 251).

Candidates could cite his objectivity and detachment, the absence of platitudes and moral judgment and especially his dramatic and narrative powers and his masterly use of speeches. Examples from the text should be used.

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

The fundamental mistake from which all their misfortunes stemmed was the appointment of Nicias as one of the leaders in the first place. He was against the expedition and did not want to go. He was quite unfitted by nature for this type of action, being indecisive and overly cautious. This error was compounded by the treatment of Alcibiades which led to his desertion to the Spartans.

Then, there was the failure to adopt an effective plan when they arrived in Sicily where, instead of attacking Syracuse immediately, time was wasted doing very little. When Syracuse was attacked, there was the crucial failure to complete the wall northwards at Epipolae.

Nicias wrote asking to be allowed home and pointing out the perilous state of the whole enterprise—to no avail.

Finally, there was the failure to take opportunities to escape from their hopeless situation in Syracuse (including Nicias' refusal to move because of the eclipse of the moon)

(iv) (a) 35 marks.

Candidates must show a good knowledge of Demosthenes' part in the whole Pylos-Sphacteria affair, in which he was the instigator and main mover on the Athenian side. They should be able to cover all the important elements of this confrontation.

The other major action in which Demosthenes played a key part was the later months of the Sicilian Expedition and candidates must also be familiar with his contribution and with his death there.

The third event on the course is Demosthenes' part in the Athenian attack on Boeotia (the Delium and Oropus affair). This, while it shows his typical qualities, is treated very briefly and it is not an essential part of a good answer.

(b) 15 marks.

Answers should refer to events in his career. His qualities as leader include boldness and daring (bordering at times on recklessness), great imagination, personal courage and the ability to inspire others.

Topic 2. Alexander the Great.

(i) (a) 25 marks.

Alexander's army is well treated in the Introduction to the Penguin translation of Arrian's *Campaigns of Alexander*. For high marks, candidates must cover well infantry and cavalry. Infantry should include the phalanx and the Guards or Hypaspists or the light infantry. Candidates should be able to cover both the Royal Companions and the allied cavalry under Parmenio. A good description will cover main weapons, such as the *sarissa* wielded by the phalanx.

(b) 25 marks.

A very detailed account of the Battle of Issus is not required. Knowledge of the line-up of Alexander's forces and of the early moves in particular will suffice for good marks.

Both infantry and cavalry must be considered.

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

Arrian gives three reasons for Alexander's dismissal of the fleet, of which candidates should be able to quote at least two. Firstly, the Persian fleet was vastly superior in numbers and in experience. Then again, he did not at that time have the money to maintain a fleet. It is likely also that he did not trust the loyalty of the Greek crews.

Candidates will also be given credit for mentioning the eagle and the way it was interpreted by Alexander.

(b) 15 marks.

A clear understanding of Alexander's coastal policy should be shown. This involved capturing all the suitable ports and thus denying the Persian fleet access to water or replacement crews and forcing them to seek provisions further afield.

(c) 10 marks.

One valid point will suffice. The chief risk was that the Persians would retake some of the ports which Alexander had left and thus cut his lines of communication. The Persian fleet was also left free to control the Aegean and even to raid the Greek mainland. All of these actually happened.

(iii) 50 marks. Impression mark.

There is ample evidence in the texts to show Alexander's unquestioning trust in prophecies, signs and omens. However, this must be distinguished from the worship of the gods and the normal religious practices. The quotation refers to the last months of Alexander's life when he became almost paranoid in his reaction to anything out of the ordinary (e.g. the case of the man who sat in Alexander's chair while he was exercising). However, from the beginning of the expedition, he had his favourite prophet with him (Aristander) and consulted him regularly. He took notice of every sort of sign (e.g. the eagle at Miletus, a sign which he and Parmenio interpreted differently; the bird which perched on his head in Book 1; the prophecy about the Gordian knot). He also paid attention to dreams as when before the siege of Tyre he dreamt that Heracles was inviting him into the town. The attack on Gaza and the trip to Siwah provide further examples. As stated above, the most striking examples of his growing superstition come from Plutarch's and Arrian's account of the final part of his life.

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

The two indispensable elements here are the adoption of Persian dress by Alexander and his efforts to introduce the practice of *proskynesis* to his Greeks and Macedonians. These must be covered as well as at least one other example of Orientalism – Persian marriages, Persian punishments, Persian luxury and extravagance, the mixing of Persian troops into Macedonian units etc.

(b) 15 marks.

Any point based on the text(s) is acceptable. It can be argued that Alexander genuinely sought a fusion of Greek and Persian cultures in order to combine the best of both. He wanted too to win the support of the Persians for his future plans. Notice especially his prayer at Opis that Macedonians and Persians might live in harmony and jointly rule the

empire. Arrian however is convinced that this policy is simply a trick without any conviction on Alexander's part.

Recruitment of Persians into his army was designed to provide troops for future campaigns.

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

(i) 50 marks. Impression mark.

For Cicero, there is an eternal, unchanging and universal law which can be called natural law. He explores the nature of this law claiming that it cannot be cancelled. Neither is it subject to man made laws. This law was invented by God who is our master and ruler. True law is in fact part of human nature.

Cicero moves to define the conditions for a just war. This leads him to justify Rome's empire: Nature gives control to the superior side. Hence, God controls Man for Man's good. In humans, mind dominates body and Reason dominates the bad emotions.

A good answer will give a coherent and clear outline of Cicero's argument.

(ii) 50 marks. Impression mark.

The important thing is that candidates be able to support their points by reference to Plutarch's *Lives* (Caesar, Pompey and Cicero). Good answers will highlight the importance of family tradition and connections (Cicero suffered from the lack of these). There are many instances of ambitious men using marriages to further their careers. Winning the favour of the people – as Caesar did when aedile and Clodius did throughout his career – was also helpful.

Getting elected to high office, especially to the consulship, brought power and prestige and opened the way to governorship of provinces. This latter was crucial to becoming

wealthy and to building up a loyal army. The careers of Pompey and Caesar bear ample witness to the importance of military successes.

Another factor of note (though not as vital) is success in the law courts which brought Cicero fame and fortune.

(iii) (a) 25 marks.

Candidates must show an understanding of Caesar's dilemma and of what the river Rubicon marked and represented. Caesar's term as governor of Gaul was over. He was legally bound to return to Italy as a private citizen without his legions. The Rubicon marked the boundary between the province of Gaul and Italy. Caesar knew that if he returned to Italy as a private citizen his enemies would prosecute him and try to destroy his career: if he crossed the river with troops he was declaring civil war.

(b) 10 marks.

Plutarch in his life of Pompey (Penguin translation, pages 222 – 224) describes Pompey's uncertainty at this time and the pressure he was put under by the senatorial party. He abandoned Rome which Caesar soon occupied. Pompey took over the port of Brundisium and organised the shipping of his forces to Greece. His evacuation of Brundisium is regarded as "among his most remarkable military achievements".

(c) 15 marks.

The main point of comparison would seem to be Caesar's decisiveness, clarity of purpose and speed of movement compared to Pompey's slower reactions and more confused plans. It could be argued on the other side that Pompey did succeed in evacuating his forces and had the strategy of using his forces in Spain and in the East.

(iv) (a) 30 marks.

A good summary will stress Cicero's impatience to have his handling of the Catilinarian conspiracy immortalised by his friend. He flatters Lucceius by praising his genius. He goes on to try to direct the way the historian might handle the topic. There is much protestation about Cicero's presumptuousness in pushing his claims. He even urges him to overcome any reluctance and not to be too concerned about a bias towards Cicero in the account.

He ends with a long account of the intrinsic interest of the whole episode.

(b) 20 marks.

Cicero's vanity and self-importance are particularly obvious in this letter. He clearly regards his actions during the Catilinarian conspiracy as amongst the most notable of Rome's history. There is too a naiveté in the blatant way he pushes his case. Neither is he above urging his friend to make sure his (Cicero's) role is shown in the most favourable light possible.

Topic 4. Roman Historians.

(i) (a) 40 marks. (10,10,10,10)

This is a complex period in Roman history and one packed with events. Candidates need to show a good knowledge of the part of Antony in these events and some appreciation of the significance of his role.

Knowledge of the following would seem to be essential for high marks: the formation of the Second Triumvirate with Octavian and Lepidus: the Battle of Philippi: his liaison with Cleopatra: the Battle of Actium.

Other events such as the Treaty of Brundisium, Perugia and the Parthian (Armenian) campaign are also worth marks.

(b) 10 marks.

Any **one** aspect of his character supported by reference to his career will suffice e.g. his fondness for women and for Cleopatra in particular; his underestimation of his opponents.

(ii) 50 marks. Impression mark.

Candidates must make relevant references to at least **two** of the emperors on their course (Augustus, Tiberius, Claudius, Nero). There are two parts to the quotation from Mellor and candidates must address both though not necessarily at equal length. In fact, it is probable that the first part will be treated much more fully as there is more evidence for it.

A narrative of events prior to and during the reigns of these emperors will not attract high marks unless the question of corruption is addressed. As far as Tacitus is concerned, absolute power does corrupt absolutely. The evils of rule by one man – that is the central point of his whole philosophy. In his brief summary of Augustus, he makes much of a ‘lust for power’ being the motivating factor for many of his actions before becoming emperor e.g. the deaths of Hirtius and Pansa.

Tiberius’ career allows Tacitus ample scope. He sees all his actions before accepting the principate as a sham designed to conceal his lust for power. During his reign, he

chronicles the treatment of Germanicus and his family, the treason trials and what he terms the reign of terror as evidence of increasing freedom from restraint. Claudius is another example of a fairly good beginning turning into a tyrannical later part of the reign.

Nero is probably the clearest example of Tacitus' point both in the way he came to power and in the way he used it. There are numerous instances of his increasingly autocratic behaviour as power corrupted his character more and more. Even Tacitus accepts the first five years as good. However, they only serve to emphasise the horror of what followed.

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

Any **two** reasons e. g. He was old and tired of his responsibilities: Sejanus worked hard at persuading him to go: Rome and all its hostile elements, its tensions and dangers had become unbearable. Leaving Rome was something he had done before (when he spent many years on Rhodes).

(b) 15 marks.

Any **one** effect. It gave Sejanus a much freer hand to work towards supreme power: although Tiberius continued to act as head of state, his permanent absence made for less effective rule. It was during this period that the deaths of some of Agrippina's children took place.

(c) 15 marks.

Suetonius' account depicts Tiberius as engaging in the most depraved and vicious actions on Capri. This seems unlikely. However, candidates must make some relevant comment.

(iv) 50 marks. Impression mark.

The key features of Corbulo's career are: his successful campaign against the Chauci when he was commander in Germany in AD 47. Claudius ordered him not to follow up this success. He was a strict and very competent commander of men (he had his troops dig a canal from the Rhine to the Meuse). He reorganised the army in the East as governor of Asia and undertook the war against Parthia in 58. This war was about the control of Armenia which Corbulo took over installing as king the friend of Rome, Tigranes. War broke out again in 61 and Corbulo finally settled the situation and struck a favourable deal with the Parthians. In 67, Nero invited him to Greece where he forced him to commit suicide.

These two major campaigns must be covered for high marks.

Topic 5. Greek Drama.

(i) 50 marks. Impression mark.

Candidates should cover **both** politics and life though it is likely that politics will figure more prominently.

Aristophanes wrote *Frogs* as the Peloponnesian War was reaching a crucial stage and a short time after the failed Oligarchic Coup. Both of these figure regularly throughout the play. In the case of the former, the major debate centred on the desirability of making peace and in the latter it was the restoring to those involved in the Coup their rights as citizens. The contribution of the chorus at the end of Act 1 makes a very strong plea for a full restoration, pointing out that the slaves who helped the Athenians at the Battle of Arginusae have more rights now than these men who did so much for Athens in the past.

Another topical political issue was the return of the exiled Alcibiades. One of the two questions put to Euripides and Aeschylus at the end of the play asked the poets what they thought should be done about him.

These are the major political issues that arise in the play which candidates should be able to write about.

As regards life in Athens at that time, there is mention of the hard times brought on by the war: the currency had been devalued so that Charon's fare across the Styx has doubled in cost. We also get insights into the personal lives of prominent citizens and we see evidence of corruption among officials.

(ii) (a) 25 marks.

A good answer will be able to trace the progress of the interview between the two men. This does not mean an exact recall of everything that was said but it does call for an awareness of the key stages and the things that triggered a change in the confrontation. Oedipus begins in friendly and respectful mode but this quickly changes to puzzled dismay when the prophet refuses to answer. He accuses Tiresias of being in league with Creon to seize power. He goes from this to real anger and threats which in turn provoke Tiresias to accuse him of the murder of Laius. Oedipus' mood turns now to contempt and sarcasm as he ridicules Tiresias' lack of skill as a prophet. The prophet hits back with hints about Oedipus' parentage and frightening references to future disasters. Oedipus is uneasy but ends in a blaze of fury.

(b) 25 marks.

Candidates must treat both men. They should be able to express opinions based on the text. On the one hand, Oedipus is motivated by a sincere desire to save Thebes from the plague but quickly allows his hot temper to lead him to heap violent accusations on the prophet. Tiresias, having begun by stating that he would reveal nothing, immediately drops hints about Oedipus' past actions and continues. This feeds the anger of the king

and provokes him to even more violent accusations. In Oedipus' mind, the accusation that Tiresias and Creon are in league against him is logical because it was Creon who brought the message from Delphi and who advised Oedipus to consult Tiresias.

In fact, each character is partly to blame for the way the interview gets completely out of hand.

(iii) 50 marks. Impression mark.

Candidates should of course consider the attitudes of both men and women.

For all the female characters (Medea, the chorus, the nurse) marriage is central to their very identity. It is what gives status and security to women. Medea says "A woman is weak and timid in most things....but touch her right in marriage and there is no bloodier spirit" Jason, by rejecting her, has taken everything from her. Because of Jason's rejection of his marriage, the chorus of women is willing to turn a blind eye to Medea's revenge. They obviously feel that her situation could be their own. It must also be remembered that Medea has given up everything for marriage- home, family, power. She has devoted all her energies to it. In her second confrontation with Jason, she plays the type of submissive wife that Jason sees as the ideal.

For Jason, however, marriage is not his whole life. It is a means to other things – status, security, wealth. He will move from one wife to another to attain these goals.

(iv) 50 marks. Impression mark.

Candidates must cover both Zeus and Prometheus in their answers.

There are many examples of Zeus' tyranny. Like most tyrants, he uses thugs to do his dirty work (Strength and Violence). He planned to destroy the human race. He

intimidates Hephaestus and Oceanus is terrified of him. He will not tolerate any opposition. He abuses his power to ruin the life of Io and his final punishment of Prometheus is viciously cruel. All the characters whether for or against Zeus agree that he is a brutal tyrant.

Prometheus' failings are not so obvious. Because he is on the side of humans and of the victims we may overlook his refusal to compromise at any price, his unyielding stubbornness and his harsh dismissal of the hapless Oceanus. He nurses and feeds on his grievance against Zeus. He magnifies his own achievements, becomes increasingly unyielding and abandons any attempt to solve the impasse by give and take.

Topic 6. Ancient Epic.

(i) 50 marks. Impression mark.

As always, good answers will support their points with references to the text.

The relationship between mother and son is an intriguing one and treated by Homer in a very subtle way. In the first book, we are rather shocked by the harsh way Telemachus orders Penelope to her room and tells her to stay out of men's business. He is obviously beginning to assert himself and Penelope may be happy enough to see him taking responsibility. There is also a hint of resentment that she is keeping the suitors hanging on, while they eat him out of house and home. He is very aware of his father's reputation and of his own helplessness.

There are other key scenes which are good evidence for their relationship and which the best answers will pick up. In Book 2, he points out that he cannot and will not throw his mother out of her home. Then when he is making his hasty departure for Pylos and Sparta, he makes Eurycleia swear that she will not tell his mother anything for at least ten or twelve days. The reason? "She must not mar her lovely face with tears"! Once again,

he seems to be showing his new found independence. It has to be remembered that Telemachus has grown up without any strong male influence in his life.

In fact, when she learns of his whereabouts and the dangers he faces (in Book 4), she is distraught with fear for her only child. Telemachus' return from Sparta is provoked by Athena who suggests that Penelope is on the point of remarrying and taking property to her new husband. On his return (Book 17), she is naturally overcome with joy and relief but again he rather coldly dismisses her. However, she soon demands answers and gets some information from her son.

In the recognition scene in Book 23 Telemachus chides his mother for her hardheartedness in not rushing into Odysseus' arms. "But then your heart was always harder than flint"! She accepts his rebuke but then excludes him saying that she and Odysseus will know how to sort things out.

While not necessarily using all these references, good answers will show an understanding of the factors at play in this relationship. Examples on their own will not be enough for very high marks; there must be some evidence of analysis.

(ii) 50 marks. Impression mark.

The crucial difference that candidates must be aware of is that whereas Venus works throughout the poem in harmony with Fate, Juno until almost the end works against it. Venus' son Aeneas is the instrument by which Fate will come about so when she helps him she is also in conformity with Fate. Juno, on the other hand, hates the Trojans and wants them destroyed but she can only delay the process not halt it as it is destined to come about.

Candidates can point to the many instances throughout the *Aeneid* (their references should be drawn from different parts of the poem) when Venus came to Aeneas' aid and when Juno acted against the Trojans and such references should be rewarded as they do

form part of the roles of the goddesses. The best answers, however, will also focus on the key difference mentioned above and possibly also on the similarities between them. For example, they are both entirely selfish and ready to use and destroy innocent humans - Dido and Turnus being the most obvious examples - for their own ends. Juno is the more extreme example of this as she not only ruins Turnus but causes the deaths of many Latins and Trojans by bringing about war. Yet she also represents the survival of the distinctive features of Italy in the new dispensation.

(iii) (a) 35 marks.

Examiners will look for a range of references showing familiarity with the poem as a whole. The best answers will also show Aeneas' sense of duty in a number of different contexts. These could include his duty to his city Troy seen in Book 2: his duty to his father Anchises in Book 2 again but also in Book 3 during their wanderings, in Book 5 with the Funeral Games in his honour and in Book 6 when Aeneas goes to meet him in the Underworld: his duty to his son Ascanius seen in leaving Troy, in leaving Carthage also to assure his future: his duty to his followers and allies seen in the aftermath of the storm in Book 1 and throughout the wars in Italy and in his concern for Pallas: perhaps most importantly, his sense of duty to his destiny which drives him on often reluctantly from place to place, from one trial to the next. There is also his obedience to Fate and his sense of duty to the gods.

(b) 15 marks.

Candidates may of course take either side but must support with reference to the text. Aeneas has been seen as a boring character, something of a puppet unable to show human emotions, especially in Book 4. However, it can also be said that he does time and again succumb to his feelings of grief, pain, loss and rage. (Book 1 – despair; Book 2 – courage; Book 3 – depression and doubt, etc.)

The former view looks to the Dido episode for support, the latter to the Fall of Troy, the deaths of those close to him and his savage anger in Book 10; and in Book 12 his rage in the killing of Turnus.

(iv) 50 marks. Impression mark.

Candidates are not required to have a very detailed knowledge of all the events of the *Táin*. To give a good answer to this question, it will be sufficient to have a general understanding of the way warfare was conducted.

The essential point is that pretty well all combat in the *Táin* is single combat conducted in open country or in wooded areas. The fighting is almost always between Cuchulainn and one or many of his enemies. There is no street fighting such as in *Aeneid* 2 in the Fall of Troy. There are no sieges of camps (*Aeneid* 9) or of cities (*Aeneid* 11 and 12). Ships do not appear in battle as they briefly do in *Aeneid* 9.

Fighting from chariots is the norm for the heroes of the *Táin* but is rare in Virgil where horseback is the usual form. Set battles where armies are lined up against one another are not developed as they are in the *Aeneid* (Book 9).

A single combatant is common to both but even here there are differences. In the *Aeneid* it is always one against one, not always so in the *Táin*. Such encounters in Virgil generally take place during a wider engagement when the two warriors seem to inhabit a world of their own during the fight. Weapons may also be mentioned.

Topic 7. Writers of the Augustan Age.

(i) (a) 30 marks.

This theme is treated in *Rustic Happiness* particularly but also in *A Farmer's Calendar*. The best answers will use familiarity with the texts to illustrate Virgil's love of the countryside and his approval of rural life and to examine just how idealistic that picture really is.

Candidates who do not give a judgment or an opinion will not score highly.

Virgil does paint an overwhelmingly positive picture of the farmer's way of life and of nature's gifts. All the seasons are kind except spring when gales and storms are common. There is no mention of natural disasters, crop failures, diseases or of any rural crimes or unrest. Virgil's farmer has a serenely happy family life, a perfect wife and children and he lives in harmony not only with nature but also with his fellow farmers. It recalls the simple life of the early Romans.

(b) 20 marks.

Rustic Happiness contains a long section on the ills of urban living. It admits of no redeeming features to city life.

Virgil includes bribery in the courts, being at the beck and call of the mob, tumults and disturbances, envy, taxes and "the senate's mad decrees".

(ii) 50 marks. Impression mark.

The most relevant poems are: Ovid – *Baucis and Philemon*, *Myself*, *Advice to Women*, *The Art of Love*, *Unfair*. Propertius – *Two Requests*, *Susceptibility*, *Love and Peace*, *Gone, Gone to Clitumnus*, *Cynthia is Dead*, *The God of Love*, *Cynthia*.

Candidates do not need to have a detailed knowledge of all these poems. To gain high marks, they should be able to draw on their general familiarity with the two poets to highlight the points of similarity and of difference.

Women play a large part, perhaps the dominant part, in the lives of both men. Each of them is susceptible to the charms of women. Propertius cannot see a girl without falling in love; Ovid studies the ways of women. The sort of love each man writes of is not that of calm, settled feelings. It is a more passionate love, except in Ovid's *Baucis and Philemon*.

And yet, there is a strong difference in tone and feeling between the two. Ovid tends to see love as a game. He treats it in a playful, almost cynical way. We sense that he enjoys pursuing and being pursued but that for him it is not a matter of life and death. He is very much the sophisticated urban dweller, involved with lots of women in the social round and ever ready to give advice on the game of love.

Propertius, despite his susceptibility to all women, treats his love of Cynthia in quite a different way. Here we meet real passion, almost obsession. There is the pain of separation and loss, there is jealousy and despair. And the presence of death is never far away. Even in his poems on love in general, the tone is more serious, less frivolous than that of Ovid. (*Love and Peace* and *The God of Love*)

(iii) (a) 25 marks.

A clear narrative is sufficient for good marks. It should cover the formation of Hannibal's battle line with its wedge (crescent)-shaped front and the course of the battle in its main moves ending with the defeat of the Romans.

(b) 10 marks (5,5)

Before the battle he is part of the squabbling with Varro but is unwilling to abandon his colleague on the day. During the battle he is wounded but stands his ground and fights back. When all is obviously lost he refuses the offer of a horse on which to escape preferring to die in action. There must be some comment.

(c) 15 marks. (8,7)

Two points needed. Livy portrays a military genius both at Cannae and at Zama where Hannibal lost. He is also shown as unable to grasp his opportunity of taking the city of Rome itself.

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

All the prescribed poems by Horace are relevant to his philosophy of life.

Good answers will focus on Horace's insistence on living for the day, something which is such a constant feature of his work. "This day's thine own, the next may be denied", "To-morrow and her works defy".

Linked to this is the inevitability of death; we all must die, stop hoarding for the future.

Other elements of his philosophy are:

- The quiet life is best. Avoid stress, be content with little.
- Rural life is better in every way to city life.
- "Nor Love, nor Love's delights disdain"
- Horace is also the poet who values friendship highly.

Topic 8. Art and Architecture in Greek Society.

(i) (a) 5 marks: Doric Order.

(b) 5 marks: In the Agora. **3marks:** In Athens.

(c) 10 marks. 7 marks: Marble. **3 marks:** Limestone.

(d) 30 marks.

The description must cover the naos (cella), the pronaos, the opisthodomos, the pediment and the metopes.

(ii) (a) 5 marks: Pyxis.

(b) 5 marks. For keeping women's jewels or cosmetics.

(c) 25 marks. Impression mark.

Candidates should cover a range of different decorative features (monsters, rosettes, dots, zigzags). The motifs are scattered all over the surfaces and are arranged in friezes.

(d) 15 marks. (8,7)

Candidates may use Proto-Corinthian as well as Corinthian in their answers. They may trace the development from the small cups and jugs with geometric patterns of the late 8th century through the animal and human figures and on to the co-ordinated scenes and the intricate floral designs and the strong style and vivacity of the scenes of myth in the early 6th century B.C.

(iii) (a) 10 marks.

Photograph C: Early Archaic **5 marks**. Archaic, Middle Archaic or Late Archaic **3 marks**. Photograph D: Early Classical **5 marks**. Classical **3 marks**.

(b) 40 marks.

Candidates must base their answers on the two photos shown. **20 marks** max for answers which do not engage with the photographs and the idea of development. They should also cover a range of features. Most significant developments include: greater knowledge of the human figure and the ability to represent it as a co-ordinated whole: the block like shape becoming more natural: changes from the stylised hair: the delineation of muscles: the stances of the two figures: the positions of the arms. The one essential point is the greater understanding of the human body shown in Photograph D.

(iv) (a) 5 marks: A Nike/Victory.

(b) 5 marks: The Temple of Athena Nike, Athens. **5 marks:** Acropolis. **3 marks:** Athens.

(c) 15 marks (8,7)

The delicate almost transparent quality of the rendering. The drapery clings to the contours of the body bringing out the shape beneath.

(d) 25 marks.

As in (iii) (b) above, the main development is in the increased naturalism from the Archaic period. The Nike shows a fine balance and poise and the drapery is very

skilfully carved. The female form is very clearly shown in contrast to the rather shapeless female statues of the Archaic period. Many Archaic statues show the woman seated in a very stiff pose.

Candidates must use the photograph in their answers.

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

(i) (a) 20 marks.

Plato's views on this topic are in *The Republic* from paragraph 376.

For high marks, candidates must be familiar with the two main types of stories covered by Plato: stories about the gods and stories about heroes.

He will not allow any stories which show the gods (or 'god') in a bad light. This means that much of Homer's *Iliad* and *Odyssey* will be excluded. Gods cannot be seen to deceive, to cheat, to change appearance, to tell lies, to do harm to humans.

Similarly, tales of heroes will be censored. No hero will be seen fearing death. The Underworld will not be described as a place of pain or tedium. No laments for the dead will be allowed. Evil deeds must not be rewarded: heroes must not lie, cheat or disobey their leaders: they cannot commit crimes or even indulge in immoderate laughter.

(b) 20 marks. (10,10)

The central point to be made is that for Plato education means education of mind and character for the greater good of the state. Hence, only what is suitable to that end is permitted.

Young children are impressionable; what they learn stays with them and forms their minds and characters. If they hear of gods and heroes behaving as in many of the well-

known stories of Homer and Hesiod, they will think it acceptable to do likewise.
Guardians must be brave and not fear death.

(c) 10 marks.

Candidates may, of course, agree or disagree as long as they engage with the question in the way Plato poses it.

(ii) 50 marks. Impression mark.

Candidates need not refer specifically to events covered in the *Eighth Letter* which is very short and tells us very little about Plato. Most relevant insights will come from the *Seventh Letter* which is something of an apologia for his career and particularly for his involvement in the affairs of Syracuse.

We learn of his desire to serve Athens by playing his part in political life and working for 'upright administration'. His integrity is clear when he realises how difficult it is to be in public life and remain honest. His love for Socrates leads him to withdraw completely from Athenian politics. This loyalty to friends is apparent all through his Sicilian adventures which are motivated to a large extent by his friendship with Dion. He is also strongly aware that a philosopher should not just be a talker; he has a duty to try to put into practice what he believes to be right. He also shows considerable courage during his stays in Syracuse when faced by the tyrannical Dionysius I and by the dangerously unpredictable Dionysius II.

Candidates may also point to his dedication to the rule of law, his common sense about useless opposition, his rejection of compulsion and his love of justice.

(iii) 50 marks. Impression mark.

(Plato's *Republic*: paragraphs 487- 495).

There are a number of key points to be made for high marks. Knowledge of one or both of the 'myths' (Sea Captain and Large and Powerful Animal) while welcome is not essential.

Socrates' defence is broadly along two lines. Firstly, he puts the blame for the uselessness of philosophy onto society and, in particular, onto democratic society. He uses the simile of the Sea Captain to show that society does not value its philosophers. The study of philosophy is a long and difficult task and the man who will pursue it successfully will require exceptional qualities. The problem is that even those of a philosophical nature will be soon corrupted in the unsuitable environment of most societies.

Those who pretend to practise philosophy give it a bad name. Also, many who show the right nature are ruined by the good things of life like wealth, good looks, family connections, or they are taken up by the public and swamped by popular acclaim. Socrates ends with an attack on the Sophists who claim to teach wisdom but who, in his view, only make the survival of true wisdom impossible.

(iv) (a) 25 marks

(Plato's *Republic* paragraphs 414 - 415)

Full marks may be awarded for a clear account of the myth beginning with the fashioning and rearing of all the people in the depths of the earth which they must regard as their common mother. He goes on to tell of the addition of gold to the make up of one section (Rulers), of silver to another (Auxiliaries) and iron and bronze to a third (Farmers and

Workers). The rest concerns the absolute necessity of moving children to the correct group for their qualities.

(b) 15 marks

Socrates is convinced that society will function well only if each member does what he or she is fitted to do. Hence, an acceptable story or Foundation Myth is needed to get the citizens to play the part for which they are suited. This myth stresses the common brotherhood of all as children of earth and the need for each to work for the common good.

(c) 10 marks

This is a vital part of the whole story. Socrates insists that the whole scheme depends on movement between the classes. Candidates should be able to explain briefly why this is necessary.

Topic 10. Roman Art and Architecture.

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

bb is the *cardo*: *c* is the old forum or simply the forum: *g* is the theatre: *f* is the market: *n* is the triumphal arch.

(b) 30 marks.

For high marks, candidates should be able to identify the elements of the plan which date to the time of Augustus (*decumanus*, *cardo*, old forum with its basilica, temples, market, and theatre).

In the time of Hadrian, the large bath complex was erected on the south east side.

The contribution of Septimius Severus (a native of Lepcis) is particularly significant: the colonnaded street, 'a new and splendid forum and basilica', the four-way triumphal arch and the harbour with its various ancillary buildings. The 'Hunting Baths' may also be mentioned.

The best answers will not just list the different parts and the period they belong to. There will be, in addition, some appreciation of the process by which the city developed.

(c) 5 marks.

Any **one** point will suffice. e.g. it seems that it silted up and was never used: it was 24 acres in extent with warehouses, a temple, a watch-tower and a lighthouse.

(ii) (a) 25 marks.

A full description is required. This should include the use of correct terminology (*scaena frons*, *orchestra*, *cavea*).

(b) 15 marks.

The essential point is that the *scaena frons* is joined to the seating area. It rose to the full height of the auditorium. This is a very Roman trend in contrast to the much more open style of the Greeks. Candidates should point to at least one other Roman structure which shows the same trend, e.g. basilicas, baths, amphitheatres.

(c) 10 marks.

The obvious example is the change in the shape of the orchestra from the round of the Greek theatre to the semi-circular of the Roman. Raised stage, cut out of hillside, elaborate *scaena frons*, religious element in Greek theatre.

(iii) (a) 5 marks: Garden of Livia.

(b) 10 marks.

Any **one** valid point is acceptable. Roman rooms were often small and dark. A wall-painting provided light and colour and, in some cases, the illusion of the outdoors.

(c) 35 marks.

Candidates are free to agree or disagree with Wheeler's assessment, but must make a case based on the actual painting. Those who agree will point to the sense of distance created by the artist, the gentle, peaceful mood of nature in the painting, the subtle gradations of colour from blue to green, the startling sharpness of the birds and the fruit. The painting, as Wheeler says, seems to capture the calm confidence of the Augustan age and its cult of Nature.

(iv) (a) 15 marks (8,7).

Two points are needed, using both photographs. The main point is the stiff formality of the Septimius relief compared to the relaxed nature of the Ara Pacis. The former is also almost anonymous and without variety. The poses are artificial. The Ara Pacis gives each character his individual personality.

(b) 15 marks (8,7)

Two points are needed drawing on the photograph. Perspective is all over the place in this relief of Septimius. Candidates may point to extraordinary position of the chariot and horses and to the way in which figures are placed more or less on top of one another.

(c) 20 marks.

The best answers will show an understanding of how the portrayal of the emperor Augustus underlines his wish to be treated as 'first among equals'. He is not marked out from the other figures in any way. In contrast, Septimius is the centre of the relief. He faces the viewer directly, he is above all the other figures in the middle of the chariot. It is very clear that the cult of the emperor has changed and grown dramatically.