



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

**Leaving Certificate 2014**

**Marking Scheme**

**Classical Studies**

**Higher Level**

### **Note to teachers and students on the use of published marking schemes**

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

### **Future Marking Schemes**

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

## Introduction

The Leaving Certificate course in Classical Studies is wide-ranging and varied. It presents a study of history, historiography, philosophy, literature of different genres (including drama, epic and lyric poetry) as well as art and architecture. The questions on the examination paper reflect this variety of approaches and skills; the marking scheme is therefore adapted to this differentiation between the individual topics and questions. In discursive questions examiners look for developed points in candidates' answers and award marks to the degree in which these points are developed. These points must be individual and substantial.

In general, a substantial and well-developed point is one which:

- takes due cognisance of the command words in the question e.g. comment on, describe, analyse, discuss, evaluate, give an opinion, etc.
- addresses the question directly
- establishes a clear link between the question asked and the prescribed material
- clearly expresses either argument or information
- fulfils all of the above at some length. This length depends on the context of the question but would generally comprise a substantial paragraph.

It is important to note that at Higher Level, where questions call for analysis, evaluation, comment or discussion, candidates are required to engage with that aspect of the question and not just present a narrative of the story. A display of knowledge which is not applied to answering the question directly, while garnering some marks, will not be rewarded with high marks.

As stated above, the variety inherent in the syllabus requires variety in the type of question asked and within the marking scheme. This is particularly apparent in the Art and Architecture questions (Topics 8 and 10) where occasionally a single word or brief point may suffice for full marks. In these topics correct technical terms are expected for full or high marks.

The allocation of marks for each question and sub-question is set out in the marking scheme below.

The criteria for assessing discursive questions where fifty marks are being awarded for a global answer can be seen in Appendix 1.

Examiners will approach the marking of a candidate's work with an open mind in the understanding that a candidate may present material, argument or views which are not set out in the marking scheme but which are equally valid. In considering this marking scheme the following should be noted: The detail required in any answer is determined by the context and the manner in which the question is asked and by the number of marks assigned to the answer in the examination paper. Requirements and mark allocations may therefore vary from year to year.

Examiners will make use of the full range of marks available for each question or sub-question.

## Topic 1: Athens at War.

### **(i) (a) Three reasons (10,10,10.)**

The reasons why Athens and Sparta agreed to the Peace of Nicias in 421BC were as follows: firstly, the two men most in favour of war in the cities (Cleon and Brasidas) were now dead and secondly the Spartans wanted their prisoners back from Pylos. In addition Athens' confidence was shaken by its defeats at Delium and Amphipolis. The Spartans felt threatened by Athenian bases at Pylos and Cythera and feared an attack from there. The truce Sparta had with Argos was now due to expire which meant a further threat. Pleistoanax, King of Sparta did not feel secure from internal attacks and felt that he would be more popular if there was peace. Nicias greatly favoured peace and was very influential in Athens at this time. (30)

### **(b) One reason from each side (10,10.)**

According to Thucydides, the Peace was never properly enforced in the first place. He says that the Spartans did not observe all the terms of the Peace (they did not hand over Amphipolis to Athens) and that some of the Spartan allies did their best to subvert it. He also says that Alcibiades worked against the Peace from the start. (20)

### **(ii) (a) A coherent account (14,13,13.)**

An account of the part played by Cleon in the Peloponnesian War would include his part as an Athenian statesman and general and as a champion of democracy. He was loud, charismatic, coarse and portrayed by Thucydides as a demagogue. Cleon was an enemy of Pericles whom he accused of embezzlement and he loathed the Spartans. He courted popularity with the poorer citizens and in 425 the chance of peace was destroyed by him; he persuaded the Athenians to fight. In 427, he argued the case that the entire male population of Mytilene which had revolted, should be executed and his argument (against Diodotus) was accepted by the assembly. However, this was later rescinded just in time. Still, about 1,000 Mytilenians were executed. In 425 he brought the Spartan soldiers blockaded at Sphacteria back to Athens which gained him a lot of kudos. He doubled the tribute from the "allies" and his final involvement was in the Battle of Amphipolis. Here he was outmanoeuvred by the Spartan general Brasidas, and both men died. (40)

### **(b) One developed point. (10.)**

The candidate may choose to agree or disagree here. On the positive side, Cleon was a champion of democracy and of the poorer citizens against the aristocracy. He was forceful and a splendid public speaker, who was very determined and persuasive. He always stuck to his guns. He was a master of practical politics and not afraid of facing what he saw as the truth. On the negative side, he was coarse and a rabble-rouser who loved to appeal to a popular cause to increase his popularity. He was a dangerous and energetic enemy who did not let things go and bore a grudge. His stance against the Mytilenians can be seen as seriously lacking in humanity and finer feeling. (10)

**(iii) (a) One point of explanation. (10.)**

The Hermae were stone statues of the god Hermes placed at the entrance of temples and houses to ward off evil. (10)

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

The Athenians were very upset by the episode because it seemed like a really bad omen for the Sicilian Expedition and many of them believed that it signified a conspiracy against democracy. (10)

**(c) Three points. (10,10,10.)**

The destruction of the Hermae affected the course of the war in that an investigation was launched into the crime and charges were brought against Alcibiades, a prominent politician in the city who was to join the expedition to Sicily. The trial was postponed and Alcibiades went to Sicily but at home, rumours fuelled by his enemies were rife about him, and there was a general air of hysteria. Eventually he was called back to face trial in a ship sent by the city. But he travelled in his own ship and defected to the enemy, Sparta via Italy. Astonishingly, he was later accepted back by the Athenians. This contributed to the overall air of shambles which surrounded the Sicilian expedition and caused Athenian morale to plummet. (30)

**(iv) (a) Three developed points (10,10,10.)**

Above all, the speeches impart a sense of immediacy and of what it must have been like to be there. They provide a real feeling of drama and tension to some of the finest episodes in the war. You get a sense of the personalities involved and their motivations. It is a great way of explaining the pros and cons in a debate. The whole scene is brought alive in a way that a mere description of what happened could not do. Good examples include the speeches of Pericles (before war and the funeral speech; Brasidas before going to battle; the Mytilenian Debate and the Melian Dialogue). (35)

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

Candidates may argue either way using examples. One could make the point that, as a modern historian, this method of effectively putting words in the mouth of the characters is not really historical writing. It is more like drama and surely involved much use of guesswork and imagination. On the other hand, one could argue that when Thucydides was writing there was not yet a precise definition of history, it was more an art than a science and there was a more blurred line between fact and speculation. He did have access to some eye-witness accounts of the events he describes and so it could be argued that much of his speech-writing may be fairly accurate, but he does admit to using the words he thinks would have been used when he is not sure. This is certainly not a technique which could be justified by a modern historian, but given his era, it certainly makes for a more exciting read.

(15)

## Topic 2: Alexander the Great.

**(i) (a) Three developed points. (12,12,11.)**

Alexander's qualities as a leader and as a strategist brought about the victory at the Granicus River. Students should deal with both of these areas. As leader - the fact that he had led an army this size against the Persians was in itself remarkable. Arrian stresses how visible to his men Alexander was going into this battle and indeed his personal bravery almost leads to his death here; he has a very narrow escape. This tells us that he underwent all the dangers his men did, a great sign in a leader. He was the first to charge where the Persians were at their most numerous. As strategist - firstly he rejects Parmenio's advice to wait till morning to attack, he sees this as a sign of weakness, he thinks it might increase the morale of the enemy. He gauges the current of the river and tells his men to cross at an angle to the current. He puts Parmenio in charge of the left wing with the Thessalian Cavalry on the extreme left, Philotas on the right with Nicanor and Coenus near him. He goes towards the right at the head of a wedge-shaped unit of the Cavalry Companions. Across the centre was the infantry phalanx. He charges first, along with a few cavalry units, followed by the phalanx who initially did badly, trying to climb up the river bank against the enemy. But once the cavalry got the upper hand, they could come to the rescue of the units in trouble, who rallied. Alexander, as the Persians were routed, went for the Greek mercenaries who were lined up behind, still unsure of what was happening. He was determined to make an example of them to deter others with similar ideas of fighting against him. Many were slaughtered, about 2,000 were taken alive. His strategy and leadership ensured a comprehensive victory over Memnon. However, candidates may take a contrary view to the sentiment in the question and back it up with evidence. (35)

**(b) Two points. (8,7.)**

From his behaviour after the battle, we see the full extent of the rapport between Alexander and his men. About 25 Companions, 60 other cavalry and 30 infantry had died and he set up a monument to these men carved by Lysippus. He gave the dead ceremonial burial with their arms and exempted their families from local taxes. This was very clever in that any man who fought for him knew now that, should he die, he would have a fine burial and memorial and his family would be helped. He also visited the wounded and spoke to the men, asking how they had received their wounds and even allowed them to exaggerate their stories. This shows his mastery of personal relations and how he knew how to relate to his men and get the best out of them. He even buried the Persians and the Greek mercenaries showing his humanity and fairness. But he was harsh towards the surviving mercenaries whom he sent back to Macedonia in chains, he was not a soft enemy. His admiration of Athens is shown by the sending of 300 suits of armour for display there. His relative modesty is shown in calling himself "son of Philip and the Greeks". He was careful not to specifically mention Macedonians. Alexander was mindful of keeping his Greek allies loyal. (15)

**(ii) (a) Two reasons. (8,7.)**

Alexander disbanded his navy after the siege of Miletus because he had little or no naval strength of his own. Macedonia was not a naval power. The fleet he did have was smaller than the Persian fleet and was predominantly Athenian. He knew that he could not rely on the loyalty of the Athenians and therefore could not be certain that their ships would not leave or change sides in a crisis. The appearance of the eagle on the shore at Miletos was a favourable sign indicating that his army and not his navy would render the Persian fleet powerless. The expense of maintaining a largely idle fleet was also a factor in his decision. (15)

**(b) Three points (9,8,8.)**

Alexander decided to cut off the Persian fleet from the land. He knew that the Persian fleet could not operate in the Aegean without large ports and so he set about capturing all of the major ports along the Ionian coast - Miletus, Halicarnassus, and Tyre further down, so that the enemy fleet simply could not function without bases in which to deploy troops and supplies. This is called his “coastal policy”. He also prevented Darius from accessing the sea by defeating him at the Battle of Issus. Mention may also be made of the Cypriot and Phoenician naval defections to Alexander. (25)

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

This illustrates Alexander’s ability to think in an innovative way “outside the box”. A lesser commander might not have had the nerve to disband the fleet and follow the coastal policy. It did involve a big risk, if the Persians had had the speed and sharpness, they might have wreaked havoc in the Aegean and caused Alexander to have to return to Greece. But his daring and foresight as a commander paid off. He was a risk taker and a great strategist. His superstitious nature (the eagle incident) is a valid point here too as it influenced his decision making regarding the coastal policy. (10)

**(iii) (a) Three points. (10,10,10.)**

There are several aspects to his visit that are important. Firstly he set up very good relations with the immensely rich and resource-laden region. They had long resented Persian rule and the Egyptians welcomed him and crowned him pharaoh in Thebes. This added to his list of titles and indeed to his aura of divinity. Also adding to his mythic aura of potential divinity was his visit to the shrine of Zeus Ammon at Siwah. Here, he hears what he had come to hear, as he put it. Although this was very vague the speculation was that he had it confirmed that he was son of Zeus Ammon. Plutarch has the story of the priest at the shrine addressing him, by mistake as “Son of Zeus” instead of “My child”. From this time on, stories of his possible divinity spread. He mints coins showing his profile with the ram’s horns of Zeus Ammon. Stories of how the gods helped him to find his way across the desert after a storm also indicated that the gods were on his side and that he was a man of destiny. Another achievement was his founding of the great city port of Alexandria, still the second city in Egypt. Maximum of 20 marks for a treatment of Siwah only. (30)

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

Students may argue either way on this question. In favour, Alexander called on Zeus before the battle of Issus as if he were his father. He minted coins showing himself as Zeus Ammon. He never categorically denies being the son of Zeus as one assumes it was highly useful in terms of the morale

of both his own men and to weaken that of the enemy. The attempt to introduce proskynesis (bowing down) could be used here, although there is no express statement linking that to his divinity. Nevertheless, the Greek tradition was of bowing to gods, not men. On the other hand, Alexander never states openly that he is the son of Zeus. On one occasion when he is bleeding and a soldier remarks that there is ichor flowing from his veins, he categorically states that, no, it is indeed blood. On many occasions, most notably during the two mutiny speeches, he very clearly states that he is the son of Philip. (20)

**(iv) Engagement – 20, Development – 20, Overall Evaluation – 10.**

Students will most likely agree with this statement, it would be very difficult to argue against! Best examples to use from the prescribed texts are: his leadership of the charge at the Granicus where he almost dies, his outstanding bravery at Issus where he is badly wounded but most importantly his reckless bravery at the Mallian Siege where, enraged by the slowness of his men, he grabs a siege ladder and climbs the wall of that town. There he jumps down inside the town and assumes his men will follow him which, of course, they do. An obvious target, he is hit in the chest by an arrow and possibly sustains a punctured lung. He is very severely wounded and his troops think that he is dead. When he is brought to them, desperately weak, but alive, there are scenes of jubilation. Importantly, his companions are furious with him for showing such careless contempt for his own safety and criticise him strongly. Better candidates will remark that Arrian phrases his description of Alexander's bravery as a weakness, which is interesting, portraying it as a lack of control, rather than a strength. He almost describes it as an addiction. This could be linked with other aspects of his character where he displays lack of control such as his temper and his heavy drinking. (50)

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

**(i) (a) Three points. (12,12,11.)**

The poems of Catullus show him to be a man of very strong emotions. He feels both love and hatred very intensely and human relationships are very important to him. He is a man who takes love and friendship very seriously and is very open about expressing his feelings. He is capable of deep empathy which is clear in his expressions of sympathy on loss (Consolation, The Same and At A Brother's Grave). His nature is very passionate and spontaneous with a fine sense of humour (Evening with Licinius). His emotions are intense and volatile and he is very conscious of behaving properly in the eyes of the gods. Candidates should provide several examples from the prescribed poetry of these aspects of his character. (35)

**(b) Two reasons. (8,7.)**

The obvious answer to this question is that the issues dealt with in the poetry of Catullus are universal ones which do not go out of fashion. Love, hatred, sympathy, loyalty are all timeless. There is not much that dates in the substance of his poetry, anything that does is somewhat



incidental to the main messages. Students should provide some examples of how the feelings expressed in his poems are those which are still felt as intensely by people today. (15)

**(ii) (a) Three developed points. (14,13,13.)**

A comparison of Caesar and Pompey as generals would include the following: they both had great victories behind them: Pompey in the east and Caesar in Gaul and both had intensely loyal followings. The differences between them emerge during the Civil War when Caesar shows better judgement, a shrewder approach to strategy and tactics, a more daring approach and a winning mentality. Pompey overestimates his own following (where he says he only has to stamp his foot to fill Italy with armies loyal to him). He underestimates Caesar's following (owing to a clever ruse by Caesar to spread a rumour of disloyalty to him in the army). Pompey makes a huge error by leaving Rome when Caesar crosses the Rubicon (a massively daring act, with only a small army at his back). This leaves the city open for Caesar to take and moves the theatre of war to Greece. After the Battle of Dyrrachium, Pompey did not follow up his victory which he could have done, leading Caesar to say that he did not have the mentality of a winner. This was a decisive moment where Pompey could have finished off his enemy but allowed him to fight another day at Pharsalus where Caesar won. He was less complacent, hungrier for victory and a more clever strategist than Pompey. His decisiveness, speed of action and clarity of purpose contrast with Pompey's confused and slow reactions. (40)

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

Pompey's death is described very poignantly by Plutarch. After his defeat in Greece, he flees to Egypt and is approaching Alexandria in a ship, hoping for sanctuary and a warm welcome. When a boat is sent out to fetch him with no ceremony, it is clear that he is not going to be well-received. He boards the boat and travels in silence, ignored even by one of his old comrades whom he recognises. As he arrives on shore he is killed and beheaded (his head is later delivered to Caesar). His corpse lies on the beach and is buried by a servant and a former soldier of his who passes by and is honoured to be part of the sad, low-key burial. (10)

**(iii) (a) Three pieces of evidence. (12,12,11.)**

There is plenty of material in Plutarch to support this view of Publius Clodius. He was enormously popular but wild. There were rumours of an incestuous affair with his sister. He was a major party-goer and his name was linked with many women of his day. His most notorious escapade was while he was having an affair with Pompeia, wife of Caesar while he was praetor. He dressed as a female flute-player and sneaked in to the Bona Dea festival in the house while all men were banned from the premises. This was discovered by a servant of Caesar's mother and there was a huge scandal. This was not just a social scandal, but also a religious one as he had broken the sacred rules of the festival. However, his popularity was such that Caesar, recognising this, refused to testify against him in court. He campaigned viciously against Pompey and hated Cicero, harassing him continually whom he eventually succeeded in having banished and destroying his house. He finally died in an ambush of a rival politician called Milo. Overall, he was a wild, outrageous character for whom there seems to have been no boundaries of good behaviour. (35)

**(b) Two points. (8,7.)**

Clodius's career casts light on the darker aspects of Roman politics at the time. Although, in theory, the republican institutions and laws were still in place, it is clear from his career that a lawless, amoral demagogue could wield enormous power using very questionable tactics. His popularity with the Roman plebeians meant that he could get away with intimidation and borderline thuggish treatment of his enemies (Pompey and Cicero) and even extremes of public scandal (the Bona Dea episode). Caesar's fear of testifying against him in court reveals a threat from the mob, never far from the surface. Thus Roman politics of this period could be described as akin to gang warfare or mafia type control of the state. (15)

**(iv) (a) A coherent account. (14,13,13.)**

Cicero's letter to Lucceius is a letter of appeal to the historian to immortalise Cicero's part in the handling of the Catiline Conspiracy. He praises his friend's genius and suggests the way Lucceius might treat the subject. He justifies his own presumption in his claims and urges Lucceius not to hold back on Cicero's own greatness in the affair. He explains to Lucceius why the episode itself is so important and interesting. (40)

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

From this letter we learn that Cicero is vain and rather needy in terms of public recognition. He is pushy and very self-important, playing up his own outstanding place in Roman history. He is very unsubtle and quite blatant in his self-promotion and boasting. (10)

### **Topic 4: Roman Historians.**

**(i) (a) A coherent account. (14,13,13.)**

Candidates would have to include a description of the formation of the Second Triumvirate in 43 BC by the Treaty of Brundisium, with Lepidus and Octavian after the assassination of Julius Caesar and their war against the "Liberators" led by Brutus. After their victory at the Battle of Philippi, Octavian went back to Rome and Anthony went to govern the east where he met Cleopatra. Severe proscriptions now resulted in many deaths, including that of Anthony's bitter enemy Cicero. He and Cleopatra allied and became lovers in the winter of 41-40 BC. There was war between Anthony's wife Fulvia who supported his brother against Octavian but they were defeated at the Battle of Perugia. Fulvia died in exile leaving Anthony free to marry again. The alliance with Octavian was cemented by his marriage to Octavian's sister, Octavia. But the alliance did not last, the two men fell out over resources to deal with the Parthians whom Anthony wanted to attack and things were settled only with the intervention of Octavia. But there was tension now and leaving Octavia pregnant, Anthony rejoined Cleopatra in Alexandria. There followed a disastrous campaign against the Parthians where Anthony lost a huge section of his army. Meanwhile back in Rome, Octavian had got

rid of Lepidus and ran a very successful propaganda campaign against Anthony, highlighting the immorality and treachery of his liaison with Cleopatra. After a new, more successful campaign against the Parthians, Anthony announced the end of the alliance with Octavian in Alexandria. (Octavian had recalled him to Rome but he had refused to go.) After a propaganda war where Anthony called into question the legitimacy of Octavian's succession, a civil war was inevitable. This culminated in the Battle of Actium. It was a disaster for Anthony and Cleopatra who escaped to Egypt. They were pursued by Octavian. Eventually Anthony committed suicide in the mistaken belief that Cleopatra had already done so. This was in accordance with a pact they had made that one would not live on without the other. (40)

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

He was a larger than life figure who was very fond of women and made a mess of his personal affairs. He tended to excess and often was over flamboyant, tending to drink a lot and show off, e.g. his Dionysian celebrations after the Parthian campaigns. He misjudged the Roman public's response to his relationship with Cleopatra. He also tended to underestimate his opponents, especially Octavian, which was a big drawback in his political career. His vengeful pursuit of Cicero is often seen as a blot on his reputation. His loyalty to Julius Caesar could be described as admirable. (10)

**(ii) Engagement – 20, Development – 20, Overall Evaluation – 10.**

Candidates need to deal with the accusations and to describe the cruelty ascribed to Tiberius, but they would also need to assess whether or not the judgement is fair overall. Candidates would need to mention that Tacitus sees Tiberius's early career as a series of attempts to conceal his lust for power, rather than as positive. They need to mention the dreadful treatment of Germanicus and his family, the notorious treason trials and the reign of terror which even forced many aristocratic Romans into suicide. His behaviour in Capri is described as depraved and vicious. He has a deplorable record in his treatment of former friends and colleagues. The obvious example here is Sejanus whose former associates were executed in a "frenzy of bloodshed". Sextus Vistilius, Considius Proculus and Sextus Marius could be mentioned here and the old lady Vitia. His approach towards the accused was grim and terrifying and he freely allowed the "delatores" or informers to bring accusations out of personal spite. Candidates could argue a definite bias here against Tiberius and point out that Tacitus may not be totally reliable in that he always assumes the worst about him. (50)

**(iii) (a) Three events. (14,13,13.)**

Events leading to the downfall and death of Nero include Piso's conspiracy of 65 AD which reflected the growing discontent of the upper classes with his despotism. The plan was to have Nero assassinated and to have himself declared emperor of Rome by the Praetorian Guard. The first thing that went wrong was when Epicharis revealed the plot and was found out and tortured to reveal the details, but did not betray it. Then a freedman discovered the plot and reported it to Nero's secretary who passed on the word. Nero forced Piso and the other conspirators to commit suicide as well as Seneca and Petronius. Many others were exiled. Vindex, governor of Lugdunum rebelled against Nero's tax policies, he had the support of Galba, governor of Spain. But the rebellion was put down and Vindex committed suicide. But now the successful commander of the troops who had put down

the rebellion, Verginius tried to have himself declared emperor. There was a lot of discontent in the army. Support for Galba was on the increase. The Prefect of the Praetorian Guard came out against Nero. Nero fled Rome and hoped to go east from Ostia but some of his army officers refused to obey his commands (is it so dreadful a thing then to die? Virgil). He thought of fleeing to Parthia, or throwing himself at the mercy of Galba or the people begging for forgiveness, but late at night in the palace, he sent messages to his friends, none of whom answered, he realised they had all left. He then called on someone to hold the sword to kill him, no one answered. "Have I neither friend nor foe"? Then he ran towards the Tiber and went to the house of Phaon, a loyal freedman, where he heard news that the people were going to beat him to death. In fact, the Senate, out of loyalty to the Julio-Claudian family, of whom he was the last, might have negotiated a settlement to save him. But he, in a state of panic, got his secretary Epahroditus to kill him. Famously his last words were "Qualis artifex pereo" (What an artist dies in me). (40)

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

Redeeming features are in short supply, but could include the fact that the first five years of his reign were promising while he was under the influence of his mother and his tutor, Seneca. They seem to have restrained him successfully for a while. Agrippina seems almost to have been his co-ruler. Also, Burrus was a good influence on him. He promised to model his rule on that of Augustus and was generous and merciful to begin with. He curbed the use of informers, boosted the power of the Senate and said that he would separate the affairs of state from his personal affairs. He did away with secret trials and there seemed to be less corruption among courtiers. In later life, the only compliment he receives from historians is that he did show concern and generosity to the Romans after the Great Fire. (10)

**(iv) (a) Three developed points. (14,13,13.)**

Daughter of Augustus and his first wife Scribonia, Julia had had a betrothal and a marriage arranged; her first fiancé was killed after the Battle of Actium and her husband died. Then she was married off to Augustus's general Marcus Agrippa, many years her senior. They had five children two of whom, Gaius and Lucius were adopted by Augustus. When Agrippa died, Julia was married off to Livia's son, Tiberius who was forced to divorce his wife. The marriage was not a success. Julia led a wild social life, with a lot of partying and lovers. She was seen drunk in public and among her lovers was Mark Anthony's son by his first wife. In 2 BC, when the gossip was getting so out of hand that Augustus could not ignore it, he decided to make an example of her to all of the women of Rome. She was exiled to Pandateria in the Gulf of Naples, no men were ever allowed to visit her and she was under constant guard. She was never allowed to return to Rome. Augustus's treatment of Julia is described as cruel and unnatural as her punishment was very harsh. However, she did very much go against his stated principals of moral probity and he obviously felt that his attempt to restore the old fashioned, decent moral standards in the city would be weakened if he did not make an example of her. (40)

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

His treatment of women in general seems to have been somewhat harsh. He divorced his first wife Scribonia and made Livia (heavily pregnant at the time) divorce her husband to marry him. According to Tacitus, Livia controlled Augustus, he calls her a “feminine bully” and even implies that her foul play may have been behind his death. Augustus had a very old-fashioned idea of female morality and was proud of the fact that his tunics were simple and hand-woven by his wife. He did seem to have lovers though himself, according to a letter from Anthony, but took a very severe view of adultery, making it illegal and entirely unacceptable, especially for respectable women. (10)

### **Topic 5: Greek Drama.**

**(i) Engagement – 20, Development – 20, Overall Evaluation – 10.**

The student will probably first set this quotation in context and point out that it is Hermes, messenger of Prometheus’s enemy and tormentor Zeus, who makes the statement in the final scene of the play. It is in answer to Prometheus’s rant about upstart gods, newly in power, who will not last long. Students will need to deal with the character of Prometheus and either agree or disagree with Hermes’ assessment. Arguments as to why he might be right should include Prometheus’s initial betrayal and disobedience towards Zeus, his extreme stubbornness and obstinacy and his very prickly character. He treats his friends who come to help him with rudeness and lack of grace. His insistence on willing to be wrong might not be desirable in a leader. His inability to compromise, negotiate or see the other person’s side is evident and his desire to taunt Zeus with his knowledge of his potential downfall smacks of childishness and is very confrontational. He refuses to take the advice of his friends who have his best interests at heart. On the other side, it could be argued that Prometheus is very kind to those who are weak. He feels such pity for humans that he takes away their ability to see their own mortality and even risks his own well-being to give them fire. He is very kind to Io and considerate of her feelings. In power, this would be a good quality. It could be argued that Prometheus and Zeus are not unlike in their certainty and intransigence and perhaps Prometheus might be a similar ruler to Zeus. (50)

**(ii) (a) Three reasons. (10,10,10.)**

From the start, Aeschylus is portrayed as the champion of old fashioned virtues such as honesty, justice and courage. All of these are qualities required by Athens in its time of trial (the Peloponnesian War). Although he is shown as angry, it is a fine and noble anger which is justified. The much admired Sophocles takes his side too. The characters in the plays of Aeschylus are noble heroes and so are good role models for the people of the city. His language is grand and formal, not cheap, everyday language. He speaks for the gods, not for strange abstract ideas. His values are those of old fashioned patriotism, duty and respect and he states his ideas clearly and wisely. (30)

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

On the other hand, Euripides is not clear, his ideas are expressed in a rather confusing fashion. He is portrayed as being too clever for his own good and is described as a “slippery customer”, unlike the grand, austere and straight Aeschylus. There are too many doubts in his plays and instead of clear instruction recommending loyalty and decency; there is too much cleverness and sophistry in his ideas. His language is often crude and his subject matter frequently deals with the darker side of human nature. There is no doubt about his brilliance as a poet, but he is not described as the man who can save Athens in its time of need. (20)

**(iii) (a) Three developed points. (14,13,13.)**

Students may agree or disagree with this statement. To agree a candidate would need to focus on the oath to Medea which Jason had taken years before and has now broken. As Medea points out, the consequences of a broken sacred oath were bound to be terrible. So, apart from his personal ill-treatment of her in his abandoning her and allowing her to be exiled with the two boys, he has offended the “old gods”. His character defects can be summed up as being self-serving, a social climber, gullible and foolish, deluded as to his own importance and goodness. A serious failure is the way he underestimates his wife’s clever and vengeful nature. So his character defects are both moral in his failure to treat his wife and children properly and naive in his failure to comprehend the lengths to which Medea will go for revenge. His arrogance is also a factor which contributes to his wretched end: Medea targets this aspect of her former husband’s character, wins his confidence about her plans that the boys should be raised by him, thus facilitating her murder plans. Thus it could be argued that his downfall is due to his character defects. One could also argue that even though he has character defects, they hardly deserve the shocking revenge that is visited on Jason. So it could be stated that the horror of his fate is not so much due to his character defects as to the strange and terrible nature of Medea and her fierce over-reaction to what he has done. This is a valid response to the statement and needs to be endorsed with reference to how the chorus advises her to stay calm and remonstrates with her that she must not commit infanticide; she is not forced to murder the children but does so purely from the extremity of her desire for revenge. So Jason’s fate could be said to be more a result of Medea’s twisted psyche than a result of his character defects. Either argument is fine, as long as it is backed up with references to the text. (40)

**(b) One reason. (10.)**

Yes: Although Jason is a most unappealing character, one cannot but pity a man who has lost absolutely everything, his young bride, his two sons and his social position. He is bereft. Even the nature of his finding out about the boys is pitiful. His helpless pleading just to be allowed to touch them and bury them is all the more moving for falling on the deaf ears of Medea who gloats over his abject grief. Even though he was not likeable, it is hard not to feel sorry for him as he is brought so low.

No: The more hard-hearted may argue that Jason deserved what he got, that he brought about his own downfall and should have realised the kind of woman to whom he was married when he left Medea for Glauce. It could be argued that he did not even bother to try to argue against Creon’s edict to exile his sons until Medea asked him to, showing how self-centred and uncaring he was. All his social

climbing and greed has come to nothing and maybe it serves him right. Medea's prediction of his death from a falling piece of timber from the Argo is a fitting end for him. (10)

**(iv) (a) Three developed points. (12,12,11.)**

The role of oracles and prophecies in Oedipus the King is central. The two main focuses here will be on the Oracle of Apollo at Delphi and the prophecies of Tiresias, both of which are central to the play. The beginning of the whole sorry mess is with the oracle given to Laius and Jocasta which, as she proudly asserts to Oedipus, came to nothing. She recounts the story of how Laius was told that he would die at the hands of his baby son who was put out on Mt Cithaeron to die. Thus her view on prophecy is: "it's neither here nor there". The oracle received by Oedipus himself, where he is led to doubt his parentage, is that he will kill his father and sleep with his mother. It is by running away from Corinth, in order not to fulfil this terrible fate that he ends up in Thebes, solving the riddle of the Sphinx and marrying Jocasta, incidentally killing Laius at a place where three roads meet. The first mention of the Oracle in the play is at the start where, ahead of anyone suggesting it, Oedipus has sent his brother-in-law, Creon to find out from Apollo how the plague may be removed from the stricken city. The events of the play are set in motion as a result of what the Oracle has told Creon. When he realises that the murderer of the previous king has to be found and expelled, Oedipus vows to do everything in his power to achieve this. The Oracle has, not only stated his fate at the beginning of his life, it has also woven a web around him to ensure that he will fulfil the prophecy and be the very detective who will find out his own crimes. Working in tandem with the Oracle are the pronouncements of Tiresias, the blind prophet who accuses Oedipus of being the murderer he seeks. At the time, it seems like a preposterous statement and is treated as such by Oedipus, who dismisses it as a vile plot to overthrow him as King of Thebes. The reaction of the chorus is significant here as they realise that either their trusted Oracle (therefore the gods themselves) or their beloved king have to be wrong. They wonder if the gods are there at all or is their regime coming to an end. Who can they have faith in if the very Oracle of Apollo is not to be trusted? Jocasta is clear that oracles are of no value and that prophecies are meaningless, it is in persuading Oedipus of this that she mentions Laius's death at the place where three roads meet. The consequences of ignoring oracles and prophecies are, of course, terrible to both of them. This sets Oedipus's thoughts in motion and he pursues the truth to the terrible end. The awful inevitability of his doom becomes clear. The moving force of the whole play is provided by the oracles and prophecies which affirm the total power of the gods and fate in contrast to the pathetic powerlessness of men, even the best of men, to control their own lives, exemplified by Oedipus himself. (35)

**(b) Two points. (8,7.)**

Candidates may make the case that he is not at all responsible for his fate as from the outset, it is determined what is going to happen to him. There will be no avoiding this. However, it would be acceptable to argue that Oedipus's character does contribute to the outcome (his rage at the crossroads, his hubris where he says he will answer the people's prayers, his belief that he can avoid his fate and run away from it and finally his determination to solve the mystery which reveals his guilt). (15)

## Topic 6: Ancient Epic.

**(i) (a) Three developed points. (14,13,13.)**

The relationship between Penelope and Telemachus starts with his rather rude order to her to mind her own business and go to her room. Candidates need to point out that Penelope herself is pleased with his assertiveness and evidence that he is becoming more manly and brave. Homer skilfully conveys the tension between the maturing Telemachus and his mother with whom he seems impatient, even wishing that she would choose one of the Suitors rather than keeping them hanging on. However, he asserts that he will not throw his mother out of her home and interestingly he instructs Eurycleia not to tell Penelope that he has left to find news of Odysseus till he has been gone for ten days. His reasons are concern for her and fear that she will worry and mar her lovely face with crying. She is of course, distraught when she hears of his disappearance and perhaps he is right to keep her out of the picture as she cannot help him, only worry herself. This is evidence of his growing independence and maturity. On his return, prompted by Athena's assertion that Penelope is about to marry, Telemachus again treats her rather coldly but she demands information from him. In the scene of the reunion between Odysseus and Penelope, Telemachus is very annoyed with her when she is frosty and unwelcoming to her long lost husband, but he does not understand what she is up to. Maybe both Penelope and Telemachus underestimate each other in different ways. So there is evidence of love and a deep attachment but also irritation in their relationship, especially on the part of Telemachus who probably wants to break free of his mother's protection. At least one aspect of their relationship from the latter part of the epic should be included for full marks. (40)

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

Telemachus shows many characteristics typical of a teenage boy, starting with his rather self-pitying and lazy sulk at the start where he despairs of the Suitors and feels sorry for himself as he has no brothers to help him. He is paralysed by depression at the thought of his father whom he believes to be dead, but on being motivated by the disguised Athene, he livens up. His rude dismissal of his mother (which seems to please her) is typical of a teenager, as is his tearful huff. His reckless departure (without telling his mother) is another typically teenage act. His diffidence and shyness at the courts of Nestor and Menelaus are also typical of a teenager. So also is his rather childish outburst when Penelope is so cold to Odysseus at their re-union in the palace after the defeat of the Suitors. His attempt to string the bow is almost that of a man, but not quite. His help of Odysseus in the battle against the Suitors is immense (he acquits himself bravely in the Great Hall) but he does forget to lock the door on the Suitors' weapons which is a very typical thing for a teenage boy to do.

(10)

**(ii) (a) Three developed points. (12,12,11.)**

“Temples and prayers...” The role of the gods in the doomed affair of Aeneas and Dido begins with Jupiter who sent Mercury to inspire the Carthaginian queen with a tolerance for the Trojans and a kindly intent. Venus then sees that Aeneas has been washed up on the shore of North Africa and worries that Juno, patron goddess of Carthage may poison the mind of the queen, Dido, against him. To prevent that, she decides to send Cupid, disguised as Ascanius, to breathe infatuation into the heart



of Dido so that, intensely in love with Aeneas, she will not be able to harm him. She casts a spell on Aeneas as he goes into the palace to make him even more handsome than he is already. Dido is smitten. The goddess Juno then steps in and, shrewdly suggests a truce with Venus, arguing that the couple should marry. This is in the hope that Aeneas will never leave for Italy and Rome will never be founded. A “marriage” which Virgil clearly describes as false and unholy takes place in a cave when the two are sheltering from a storm in the middle of a hunt. There follows a period where Dido neglects her city, entranced by Aeneas and he neglects his destiny. But prompted by his son, Iarbas (a rejected suitor of Dido’s), Jupiter sends down Mercury to prompt Aeneas to leave, reminding him of the greatness of his destiny and that of his own son. He immediately decides to leave and Dido hears tell of this, rather than hearing it from him. She is like a woman possessed and alternates between rage and pleading. She becomes pitiful and deranged, contemplating an attack on the Romans, wishing she had killed Aeneas and cursing their two peoples to eternal hatred. She finally kills herself on a funeral pyre, on their bed, using his sword. The gods have used her like a puppet, regardless of her feelings and future, they cruelly and callously manipulated her for their own purposes. She is a casualty of the struggle over Rome’s destiny. (35)

**(b) Two points. (8,7.)**

Candidates may argue that she is partly to blame and at one point she concedes this herself. She has vowed to her dead husband, Sychaeus, that she will not remarry but she allows her own feelings and the advice of her sister Anna to persuade her to break that vow. It is difficult to blame her, but in the ancient world, the breaking of such a vow was likely to have terrible consequences and the queen probably would have been seen as culpable. She is portrayed as a woman prone to intense emotions and unable to see the bigger picture as Aeneas does. It is valid to argue that the gods are responsible to a certain extent in her downfall and that Aeneas too plays a role in her demise. (15)

**(iii) Engagement – 20, Development – 20, Overall Evaluation – 10.**

The depiction of warfare in the Táin compared to that in the Aeneid or Odyssey – here, the candidate does not need to go into detail about events in the Táin, but rather describe the style of warfare and what is distinctive about it. There is a more fantastical element in the warfare of the Táin where Cúchulainn takes on whole battalions of men and even shape changes where he is described like a man possessed in a vivid, almost cartoon like sequence. All fighting in the Táin is in open country and usually involves fighting from chariots. There are no descriptions of pitched battles where the actions of entire armies are described in detail. In contrast, the fighting in the Aeneid firstly is more varied. There is the close up, street fighting described by Aeneas in Book 2 and where there is single combat, it is Aeneas against one other warrior rather than several. The Aeneid also contains the account of the siege of a camp. Chariots are not used in Virgil. The Odyssey, in contrast to the Táin, contains very little description of warfare. There is the attack on the Cicones, the Laestrygonian episode and most importantly the battle in the hall against the Suitors. The fighting is on a much smaller scale and the conflict is very brief. The weapons are bows, but mainly spear and sword. It is all close hand-to-hand fighting with only three men on the side of good against the Suitors. There are several elements that all three epics have in common where the warfare is concerned: the fight is generally a hero triumphing over the odds, often with some divine assistance, revealing amazing

pro prowess and often superhuman bravery. The Táin and the Aeneid have in common a moving duel between two characters with an element of sadness and pathos. (50)

**(iv) (a) Three developed points. (12,12,11.)**

The part played by the swineherd Eumaeus is that of lowly but loyal retainer. He is very far down on the social scale, but his true colours are revealed by his treatment of the “beggar” and his kindness to Telemachus. He is the first one in Ithaca to meet Odysseus on his return and he gives him a warm and kind welcome, sharing his meagre store with him. Thus he provides much needed protection and breathing space for the hero at a crucial stage of his mission. It is while under Eumaeus’ roof that father and son are re-united. The morality of the poem where the provision of or the abuse of hospitality is what marks a person out as being of worth is highlighted here. Even though he does not necessarily fully believe Odysseus’s story, he gives him a cloak and food and shelter. Eumaeus’s unquestioning loyalty to Odysseus and his fondness and concern for Telemachus are apparent. He continues to serve his absent master and carry out his most basic tasks as keeper of the pigs. Eumaeus sticks up for the “beggar” when he is ill-treated by Melanthius the goatherd and at the battle in the hall, the swineherd stands shoulder to shoulder with Odysseus and Telemachus in the final fight with the suitors. (35)

**(b) One developed point. (15)**

The purpose served by Odysseus’s disguise in the story is that it affords him time: to be reunited with Telemachus and make his plans to defeat the suitors with his son; to be a “fly on the wall” and to view the situation in Ithaca close up, but relatively safely, disguised as a beggar. It is Athene, his protector, who provides the disguise. Odysseus is thus able to distinguish clearly those who are loyal to him (such as Eumaeus and his wife, Penelope) and to see in all their vileness those who are abusing his household and tormenting his wife, even trying to kill his son. The behaviour of the suitors towards him in disguise leaves him in no doubt about how cruel, greedy and savage they are (the staged fight between the beggars, the stool thrown, the cow’s hoof and their threatening demeanour). By the time he has to fight them, he is in the appropriate state of mind and he knows he can rely on Telemachus, Eumaeus, Philoetius and on the maidservant Eurycleia. He knows Penelope is loyal too, and all because he knew that, as a beggar, they would have no reason not to tell him the truth. (15)

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

**(i) (a) Three reasons. (12,12,11.)**

Virgil’s account of Orpheus’s ordeal is dramatic and moving. The opening is very stark and dramatic, “she never saw, poor girl, her death there...” The reader is plunged straight into the horror of the

story. Orpheus's heartfelt grief is depicted in a very moving way, how he sang all day and night of his loss and even entered the Underworld to try to get her back, so great was his grief. There is a poignant description of the souls of the dead and a dramatic depiction of the darkness and gloom of Hades, with the evil smells, stagnant water and terrible punishments. There is no description of his meeting with Hades and Persephone, but Virgil switches straight to the moment where Orpheus has almost reached the upper world with his wife behind him. There is a very dramatic account of his momentary lapse "pardonable you'd say, but Death can never pardon". To the sound of thunder, she bewails her fate and is hauled back down while he is devastated with the double grief of losing her twice. The drama is added to by the description of the animals and even trees following the beauty of his music, as he travels to the darkest, coldest regions of earth. In a horrific turn, he is torn limb from limb by spurned maenads. But in a gothic twist, his severed head still calls Eurydice's name. All of this is almost cinematic in the scene switching and vividness of the descriptions. (35)

**(b) Two points. (87.)**

Virgil's masterful use of imagery in this poem makes a powerful impact on the reader, examples which could be mentioned include: the fog, phantoms, swamp and gloom of the Underworld, the souls like little birds among leaves, the snake-haired furies and three headed hound, Eurydice's disappearance like a wisp of smoke, Orpheus weeping under ice-cold stars, the simile of the nightingale lamenting her young and finally the image of his head plucked "from the marble-pale neck..." with his cold tongue calling out her name. The beauty and horror of the images bring the grief and pain of the poem to life. (15)

**(ii) Engagement – 20, Development – 20, Overall Evaluation – 10.**

Candidates should mention at least three of the prescribed poems in their answers. Propertius's themes are mainly concerned with love, jealousy, flirtation, separation, rejection and death. Students may argue that these are themes which are as relevant today as they ever were. Firstly he is in love with love and expresses the fun and frustration of flirtation and romance (*Susceptibility, Cupid and Two Requests*). He deals with the darker side of passion and its violent manifestations in *Gone* and *Cynthia*, again, just as topical today as it ever was. In *Gone to Clitumnus*, he deals with jealousy, which is just as common today as it was in the 1<sup>st</sup> century BC and in *Cynthia is Dead*, he gives a powerful insight into grief at the loss of a loved one. In *Love and Peace*, Propertius says that when he is old he will concern himself with matters of great import and seriousness, but that while he is young, he intends to go out and have a good time. All of these themes are universal in their relevance, they concern life, love and death, and are of as much concern to us as to his contemporaries. Candidates should include some specific references to the poems. (50)

**(iii) (a) Three points. (12,12,11.)**

Tactics used by Hannibal at Cannae include: his using the Numidian cavalry to provoke the Romans into a battle which caused strife in the camp; sending them to attack the Romans collecting water from the small camp which stirred them into action; when Varro led the Romans out, Hannibal sent in the Balearic slingers first with other light-armed troops. The main line up was the Spanish and Gallic cavalry on the left wing by the river; the Numidian cavalry on the right wing and the centre composed

of infantry with the Gauls and Spaniards in the middle, but heavily weighted African units at each side (40,000 infantry and 10,000 cavalry). Hannibal and his brother Mago were in the centre, Hasdrubal on the left flank and Maharbal on the right. First the light armed troops engaged, then the Carthaginian left engaged with the Roman cavalry on the right in a very close action. When the main infantry collision took place, the Gallic and Spanish centre (in a curved shape), fell back, drawing in the enemy who rushed towards the centre. Then the African infantry moved in from each side, encircling the Romans who could not use their superior numbers. Thus the Romans were shut in and exhausted as well as fighting fresh troops. Another tactic was his trick of the 500 Numidian horsemen who feigned surrender, but had swords concealed in their breastplates. The Romans disarmed them and placed them in the rear. But when the battle was at its height, the Numidians took out their swords and attacked the Romans from the rear, targeting their hamstrings and backs. This caused panic and now Hasdrubal sent the African cavalry in pursuit of the fleeing Romans, replacing them in the centre with Gallic and Spanish cavalry. Candidates may use a diagram to help them to illustrate their answer. Maximum of 24 marks if the collapsing centre is not treated. (35)

**(b) Two references. (8,7.)**

Livy certainly does admire Hannibal as a military commander, his description of Cannae shows that he is impressed with how Hannibal cleverly defeats a superior sized army by luring them into a trap and fooling them in such a way that their larger numbers count for nothing. He describes also how Scipio, even though he defeated Hannibal at Zama, still greatly admired his deployment of his troops there. Livy says that other military experts admitted his “extraordinary skill”. However, he does suggest that Hannibal’s nerve failed him when he did not follow up his great victory at Cannae by marching straight to Rome as suggested by Maharbal. Livy suggests that this idea was too great for Hannibal’s mind to grasp, implying that while he was a superb general, perhaps there were limits to his imagination and verve. (15)

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

The main themes of Horace’s *Ode to Spring* include how even the deepest and darkest Winter eventually turns to Spring. This reminds us that we are not born to live for ever, and soon autumn follows Summer, and back to Winter again. But no matter what, we all must die and face the River Styx. Who can ever tell whether that day will be tomorrow or far into the future? No one can. So what we must do is enjoy our lives for whatever gladdens our hearts cannot be left behind to our heirs. The poem finishes on a sad note, saying that when we reach the Underworld, our pedigree, wealth or even good deeds are of no consequence. Even Theseus could not retrieve his dear friend Pirithous from there nor Diana her beloved Hippolytus. Death is the “chain the love of comrades cannot take away.” (25)

**(b) Three references. (9,8,8.)**

Whether or not Horace’s poetry is appealing, is, of course subjective. On the positive side, Horace is both profound and accessible. His message is both sad (the inevitability of death) and joyous (let us enjoy life while we can). There is a bitter-sweet tone to his poetry which is very appealing (good examples here might include *Gather Ye Rosebuds*, *Enjoy the Present Hour*, *We All Must Die* and *Ode to Spring*). His imagery for this theme features nature in many guises, frozen mountains and rivers, blazing fires in the hearth, flirtatious girls and shady trees by the Tiber all contrasting with the gloom

of the dark Underworld, the spilled wine on the floor and the lone Cypress tree. Another attractive aspect of his poems is his vibrant depiction of country living where he idealises the simplicity and homeliness of farming life, again, with rich use of imagery (snowy lambs, buzzing bees, singing birds, simple food and happy family and slaves). This is contrasted with the empty pointlessness of city life with its anxieties, obsession with money and luxury. (*Rustic Joys* is the best example here but *A Quiet Life* could be used too.) Horace's humour can be mentioned in this answer as well, his wisdom is accompanied by a light touch in *A Town Mouse and A Country Mouse* and in *Journey to Brundisium* and *The Bore* in which he shows that he is able to laugh at himself. On the negative side, if a candidate does not find his poetry appealing, the main points might include the very frequent allusions to death and inevitable mortality (some might find this depressing); his rose-tinted view of country life which some might find rather unrealistic and perhaps his moralising about greed and luxury which might be considered a bit heavy-handed. (25)

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

**(i)** (a) (5,5.)

The vase shape is an amphora which was used as a container for wine and other liquids. (10)

(b) (5, 5.)

The two figures are Achilles and Ajax, Greek warriors during the Trojan War. They are playing a (board) game such as chess or draughts. (10)

(c) (5.)

The painter was Exekias. (5)

**(d) Three points. (9,8,8.)**

This vase is beautifully decorated in the Attic/Athenian Black Figure style. Exekias made the pot and painted it (inscription on the vase). The painting is wonderfully detailed and is done in an “elegant yet forceful style” (Richter). The two figures stand out in the intensity of their poses creating a lovely symmetry with only slight variations between them, notably the helmet of Achilles. This symmetry is enforced by the two shields, their curves beautifully suited to the curve of the amphora and the four spears at contrasting diagonal angles. The delicacy of the detail on the faces, hair and beards is remarkable as is the fineness of the patterns on the warriors' cloaks. The clarity and elegance of the scene is outstanding. The palmette pattern on the necking of the pot as well as the little heart shaped leaves on the handles are very finely done. Richter uses the term “quiet distinction” for the style of Exekias. (25)

**(ii) (a) (5.)**

The Doric Order (5)

**(b) (5,5.)**

Pentelic and Parian marble (10)

**(c) (10.)**

The unusual feature according to Richter is that it has a continuous frieze over the two porches which is a very unusual feature in a Doric temple. (10)

**(d) Three points. (9,8,8.)**

This is a very typical classical Doric temple with its 6 x 13 columns on a standard stylobate. It has a pronaos and an opisthodomos, each with 2 columns and it faces east as is typical. The main room is the naos or shrine for the statue of the god. It is externally very well preserved with the sharp Doric fluting on the column shafts, the echinus (quite slender in the classical style), and abacus. Above this is the entablature comprised of the plain architrave, guttae, regula, taenia and the Doric frieze made up of metopes and triglyphs (some of the metopes showing Theseus and the Minotaur are still in situ and led to a wrong identification of the temple as a Theseum). Above this are the mutules and more guttae with the cornice above. At each end was a triangular pediment and there was a pitched roof with tiles. The roof line was finished off with antefixes and acroteria. (25)

**(iii) (a) (5,5.)**

The Middle Archaic Period (580-535 BC) and the High Classical Period (450-400 BC). (10)

**(b) (5.)**

They would have been placed on the Doric frieze above the architrave, alternating with the triglyphs. (A sketch may be used as an illustration of the answer to this question.) (5)

**(c) (5,5.)**

The first metope shows Apollo and Herakles fighting over a tripod and the second one shows a Lapith fighting a Centaur during the battle that broke out at the wedding of the Lapith, Pirithous. (10)

**(d) Three points. (9,8,8.)**

The earlier metope is quite primitive in its depiction of the human form. The huge heads, enormous thighs and feet are all out of proportion, the figures are almost cartoon like. They are carved in a rounded, Ionian style. The one visible face, that of Apollo, is very archaic, with an archaic smile and stylised hair. The clothing of the figures is very simple and does not show any folds or movement. However the scene shows great vigour and energy in its poses and its composition is very lively and strong, with strong diagonals and a real sense of struggle in its simplicity. In comparison, the sculptor of the second metope (probably designed by Pheidias) has completely mastered the finer points of human anatomy with a wholly convincing rendering of the human figure with perfect proportions and

a realistic pose. Both scenes show a one on one struggle, but the Parthenon metope is much more realistic and less stylised than the earlier scene. The composition is clean and elegant with the figures beautifully backed by a draped cloak. The foreshortening of the Lapith's right leg is masterful and the details of the horse part of the Centaur are wholly realistic. There is much more observation of reality in the depiction of the figures and drapery here compared to the rough and ready simplicity of the earlier metope. Another difference is in the sense of perspective which is provided in the later metope by the overlapping limbs and the cloak, in the earlier one there is little depth. Overall sculptors have moved away from stylised, formal, simple shapes to a greater understanding of the depiction of the natural human form, with realistic musculature, dynamic and convincing poses, flowing drapery and a sense of perspective. (25)

**(iv) (a) (5,5.)**

The statue is the scraper or the Apoxyomenos by Lysippus. (10)

**(b) (5)**

It belongs to the 4<sup>th</sup> century BC. (5)

**(c) Three points. (12,12,11.)**

New developments evident in the statue include Lysippus's new ideal proportions for the male figure, compared to the Doryphoros of Polykleitos, the ideal of the 5<sup>th</sup> century. This figure has a smaller head, is longer and slimmer with longer limbs, more leggy with a relatively shorter and neater torso. The subject of the statue is new too, it is almost a snapshot in time of a very mundane, everyday activity, unlike the idealism and grandeur of the 5<sup>th</sup> century. This figure is an athlete scraping himself down, probably after a training session. It is relaxed, easy and very casual compared to earlier depictions of the male figure. With the unusual pose, one stretched arm and the other one holding the strigil, Lysippus allows the figure to reach out into the space around him and gives an interesting view from all angles. Candidates may compare the statue either to the above-mentioned Doryphoros or to any other 5<sup>th</sup> century male figure in Richter for comparison. Finally, the use of contrapposto is carried further in the statue, the figure swings from one foot to the other in a very relaxed and natural way. (35)

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

**(i) (a) Wealth effect (13), Poverty effect (12).**

Socrates justifies this statement by saying that wealth makes workers uninterested and lazy. He says that the acquisition of wealth turns people from the ideal of service to the state and towards private enrichment. He states that poverty makes workers unable to do their work and could lead to revolution. Socrates believes that it is the duty of the Guardians to prevent wealth and poverty from

slipping unobserved into the state and corrupting his Third Class. A potter who becomes rich will also become careless and idle, and so a bad potter. At the other extreme, a potter who is too poor to provide himself with tools and the other necessities of his trade will produce inferior pots and his apprentices will be badly trained. Poverty may also breed the desire for revolution. Maximum of 20 marks for answer which fails to mention the potter. (25)

**(b) Three points. (9,8,8.)**

Socrates' confident response is that his well-trained Auxiliaries (i.e. soldiers) will be able to defeat their wealthy antagonists. The philosopher uses the analogy of the perfectly trained boxer who is easily able to defeat two opponents who are not boxers, but rich and fat. Therefore, his Auxiliaries should be a match for two or three times their number. A clever strategy in a war against two states is to send envoys to one of them, offering it all the gold and silver the other state has in return for a military alliance against the third state. Socrates claims that any state hearing such an offer would prefer to fight alongside Socrates' tough watch dogs against fat and tender sheep. The philosopher also has a solution to the problem that would arise if the other two states pooled their resources against his. He is confident that this is unlikely to happen because no other state possesses internal unity. They will all have at least two opposing factions, the rich and the poor. By playing one off against the other, Socrates is confident that his state will have many allies and very few enemies. (25)

**(ii) (a) A coherent description of the simile. (10,10,10.)**

Socrates asks his audience to imagine an underground cave and a long passage leading to the outside world. The inhabitants of the cave are prisoners who have been chained to the ground and have observed one wall of the cave since childhood. Behind the prisoners is a road, where men pass carrying all sorts of gear including figures of men and animals made of wood and stone and all sorts of other materials. Some are talking and some not. Beyond the road is a fire. Although the captives have never been able to turn their heads to look directly at the people, the fire has thrown shadows on the wall in front of them. In their limited view of the real world, they have mistaken the shadows for true representations of real people. If one prisoner were released and turned to face the real world, he would suffer both fear and pain from the movement of his stiffened limbs and the glare of bright lights. If he were told that the people he sees on the road are real and the shadows on the wall are not real, he would reject reality and return to his shadow pictures, which he has viewed as real all his life. If he were dragged out of the tunnel into the sunlight, he would be more frightened. Blinded by the sun initially, his eyes would grow accustomed to the bright light. He would first study the moon and reflections on the water. Finally he would see nature in full daylight, and so he would understand the importance of sunlight to human sight. If he were to return to the cave, his eyes would have to readjust to the murky light and the shadows. His fellow prisoners would think that his departure ruined him and would call him a fool for leaving the cave. (30)

**(b) Two elements of explanation. (10,10.)**

The philosopher must free himself from the Cave, no matter how difficult this journey to the truth is. He must try to enlighten his fellow men as to the truth, even though it will not enrich him or make him at all popular. He must try to draw the "prisoners" away from false reality (shadows) to the real truth (the sun). Socrates explains that the cave represents the realm of belief; daylight is the realm of knowledge. The sun symbolizes goodness. Each move, from the realm of belief to the realm of



knowledge, is painful for the prisoner, although at each stage he acknowledges the value of his suffering. Yet, his fellow prisoners call him foolish when he rejects his former shallow beliefs for enlightenment. Here we are shown the ascent of the mind from illusion to pure philosophy and the difficulties which accompany its progress. The philosopher, when he has achieved the supreme vision, is required to return to the cave and serve his fellows, his very unwillingness to do so being his chief qualification. (20)

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

Plato, on his first visit to Syracuse, felt that it was now or never that he might achieve what he wished because his friend, Dion was there and Dion, along with other friends, had urged him to visit to try to inculcate a philosophical view in the ruler of Syracuse. He felt that it was a unique opportunity to put his ideas into practice and feared being a man of words and no actions. He felt that this trip offered him a chance of having more self-respect. He also worried that Dion, who was his friend, was in danger and might need help. On his second visit, Dionysius assured Plato that, if he arrived, Dion's affairs would be settled satisfactorily, whereas, if he didn't they might not. (15)

**(b) Three developed points. (12,12,11.)**

Candidates will probably agree with this statement on the basis that Plato seems to have been quite naïve in his aspirations for influencing Dionysius to rule as a philosopher king. He did influence Dionysius to some degree, but the two men quarrelled when Dionysius was insulted by what he had to say about tyranny. His close friendship with Dionysius's brother in law, Dion complicated matters. Dionysius did not trust Dion. He actually tried to have Plato assassinated, which did not happen, though he was sold as a slave in Athens. When he returned to Syracuse for the second time, he tried to instruct Dionysius II in philosophy. The young king had a wild lifestyle and was not much given to a philosophical turn of mind. But Plato seems to have had some success in firing him with great ideas, at least initially. But enemies of Plato poisoned his mind against him and he exiled Plato's friend Dion. Plato intervened on Dion's behalf and got himself into trouble. He demanded his friend's recall, but this did not happen and Plato was not allowed to leave for some time. Eventually after a while back at his Academy in Athens, Plato was persuaded to return by Dionysius II on the basis that it might help to sort out Dion's affairs, but it did not. Dion was never allowed to return by Dionysius, and his property was confiscated. Again, Plato was not allowed to leave until Archytas intervened and he left. Later, Dionysius captured the town of Syracuse, but was killed in a plot. All of this was far from the lofty ambitions of the ideal state which Plato had hoped to bring to fruition in Syracuse when he first visited there. (35)

**(iv) (a) Three points. (12,12,11.)**

Socrates' plan for the training of the Philosopher-rulers was that they should have a literary education up to the age of eighteen. Then from the age of eighteen to twenty, their training should be physical and military. From twenty to thirty, they should study mathematics. Then from thirty on to thirty-five, they should train in dialectic. Then, from thirty-five to fifty, they should work in junior posts to gain practical experience of politics. (35)

**(b) Two reasons. (8,7.)**

In favour, candidates might say that it is a very long and comprehensive training including many aspects of life, literary, military, physical training and maths. Certainly by the time they wield power, they would be highly educated and trained. Against, candidates might argue that all of this education would be theoretical and perhaps remove them from the real world, only getting to make decisions after the age of fifty. Perhaps this is not the ideal training for a ruler. (15)

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

**(i) (a) (3,3,3,3,3.)**

c-the forum, d- Constantinian Baths, e- amphitheatre, g- Constantinian Palace , h-Aula Palatina (15)

**(b) Four pieces of evidence. (5,5,5,5.)**

Evidence for its wealth and importance include its size and clear organization, it was the capital of the western provinces, the largest city in the west of the empire. It became the residence of the emperor in 293 AD. Even by the 1<sup>st</sup> century AD it was described as” a city of great wealth” by Pomponius Mela. It had a very large forum (690 X 450 feet). It had a vaulted arcade separating it from a double row of shops set back to back. It had a basilica and council house and there were very grand houses. It had a temple quarter near the Altbach River with mostly Romano-Celtic temples (surrounded by a portico or verandah). It had a fine baths (the Constantinian Baths and the Barbara Baths) and an amphitheatre which could hold 7,000 spectators. Its Circus was said to rival the Circus Maximus in Rome. It had substantial defences of which the Porta Nigra is the most impressive surviving feature. Beside it was the imperial palace and across the river, two large horrea or warehouses, very grand and well-appointed similar to those in Ostia. All of this would lead to the conclusion that this was a major, affluent city of the empire. (20)

**(c) Description – 10. Original purpose – 5.**

One of its outstanding buildings is the Aula Palatina; it was used as the audience hall/basilica of the Emperor. It was a large building with an apse, a main nave but no side aisles. It was heated by a hypocaust with wall flues which opened at the level of the lower windows. The entrance had a hall with colonnaded courts. It had elaborate mosaics inside, including a mosaic floor. The walls were decorated with painted plaster; it had a plastered exterior and windows with balconies. The building was constructed over a smaller original hall, also with an apse. (15)

**(ii) (a) (5.)**

The Ara Pacis was built to commemorate the return of the Emperor Augustus to Rome after his pacification of the provinces of Spain and Gaul and to celebrate the extended period of peace which Augustus had brought to the Roman world (Pax Romana). (5)

**(b) (10,10,10.)**

It is a large altar on a podium, flanked by tall screens with a wide stairway. To the front (western entrance end) the lower part of the wall (the dado) is carved with ivy vine and acanthus leaves. Inside the altar itself is decorated with griffins, floral ornaments and a simple frieze depicting animals. The upper panels on the east and west walls are carved in relief sculpture with life-size figures showing Aeneas offering sacrifice, Romulus and Remus being suckled by the she wolf, Roma and Terra Mater. The friezes on the south and north wall feature Augustus, the imperial family, magistrates, senators and other important Romans, some also with their families. They are posed in a procession, some stand still, some are talking, others more lively, especially the children. The Emperor is included, but very discreetly and he does not stand out as in any way dominant in the scene. (30)

**(c) Two reasons. (8,7.)**

The Ara Pacis is a very famous structure for several reasons. It is an important monument of the era of Augustus and reveals the very Grecian style taste prevailing at the time. The sculpted reliefs are often compared to the Parthenon Frieze. But it is very distinctly Roman in style in that the standard of portraiture is magnificent. It is a true portrait gallery of the eminent Romans of the day and one feels that they are totally realistic in the individuality of their portrayal. The dignity and calm of the scene is striking, but lightened by the sweetness of the depiction of the children, one tugging at a parent's toga for attention. So it has a wonderful combination of relaxed "quiet good manners" and grandeur. The relief sculpture is nicely varied, with figures at different angles and in subtly graded relief creating a fine sense of depth/perspective. The eye travels naturally along the flow of the togas, the differing head-heights creating interest. Although it is majestic, it captures a mood and a moment in time. It is tangible evidence of the great achievement of Augustus (peace) and is instructive of how he liked to be portrayed as a ruler (primus inter pares/First among equals). (15)

**(iii) (a) (5.)**

The arch is the Arch of Constantine. (5)

**(b) (5.)**

They were usually located either near the forum of a town or at an entrance to a town, or sometimes at a crossroads but always at a frequented spot. (5)

**(c) (10.)**

These arches were built usually to mark military victories. They are a feature of the Roman personality cult and are like an advertisement of a general's or emperor's successes. They had no practical function at all. (10)

**(d) A coherent description. (10,10,10.)**

This is a triple arch, situated near the Colosseum in Rome. It has a large central arch and two smaller ones flanking it. Four Corinthian columns resting on pedestals divide each façade (north and south) into three sections. The monument contains contemporary reliefs but mostly reliefs from earlier monuments. The pedestals feature contemporary reliefs including the goddess Victoria with a barbarian kneeling at her feet. Immediately above the two smaller arches the friezes contain contemporary reliefs featuring scenes from the career of Constantine. Just above are medallions portraying images from the career of Hadrian (his head re-cast as Constantine). The attic section features four statues of prisoners of war from a Trajanic monument as well as scenes from the era of Marcus Aurelius. Inside the main arch are sculpted panels from the Great Trajanic Frieze. The dedicatory inscription is seen in the middle of the attic and surmounting the arch would have been a chariot normally made of cast bronze. It is thought that Romans favoured the triple arch as time went on as it meant they could place a bigger, more impressive sculpture on top of it, compared to the single arch. (30)

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

The event shown in this painting is the Trojans dragging the wooden horse into the city. (5)

**(b) Three points. (5,5,5.)**

In the middle of the painting, four brightly coloured Trojans drag the wooden horse towards the town. The focus is on them as they haul the great weight of the horse. Children dance about in celebration. The soldiers stand still in the distance. Other Trojans are looking on, more obscure in the background. There is a lone figure running towards the horse and on the left, Cassandra rushes in from the battlements to warn them. The gods (Minerva and Neptune) watch from a height on our left. (15)

**(c) Three points. (9,8,8.)**

The artist conveys the drama of the scene in several ways. Firstly, the almost impressionistic brushstrokes are very vigorous and lively with a great sense of motion and energy. The leaning Trojan figures are impressive. The splayed legs of the horse imply it is heavy with the weight of Greeks. The strong diagonals are very dramatic, especially the men dragging the horse, highlighted in the foreground. The stillness of the soldiers in the background suggests they believe the conflict is over and makes a great contrast with the urgency of the running figure (possibly Laocoon) warning of doom. There is the suggestion too that the gods watch the unfolding drama, powerless to prevent the impending fate of Troy. It is reasonable to speculate that one of the figures sitting to our left in the foreground is a smug Sinon observing as his schemes have the desired effect. Although it is little more than a sketch the painting captures all the main elements and characters in Troy's fall. Maximum of 20 marks for the answer which fails to focus on the four brightly coloured Trojans. (25)

**(d) (5.)**

Any one of: the Issus Mosaic; the wall painting of Achilles being revealed; the painting of the women offering gifts to Dionysus; relief panel of Dionysus and Icarus, the bust of Pericles. (5)

Appendix 1 Leaving Certificate Classical Studies - Higher Level

Criteria for assessment of answers to global 50 mark questions

Weighting Marks

<u>Engagement</u>	Engagement with the question	e.g. Understanding of question, Focus/addressing the question, Clear aim, Quality of ideas, Relevance of material	40%	<u>20marks</u>
<u>Development</u>	The extent to which ideas are developed	e.g. Depth of treatment, Analysis of ideas, Choice of references, Use of supporting/illustrative material, Management of material, Accuracy	40%	<u>20 marks</u>
<u>Overall Evaluation</u>	The overall quality of the answer	e.g. Coherence of discussion, Structure of argument, Cogency of ideas, Overall persuasiveness, Convincing, Sustained piece, Comprehensiveness of response	20%	<u>10 marks</u>

Marks to be displayed on paper

E- ?/20

D- ?/20

OE -?/10

Total-?/50

	A	B	C	D	E
20 Marks	20 – 17	14	11	8	7-0

	A	B	C	D	E
10 Marks	10-9	7	6	4	3-0

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