

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

CLASSICAL CIVILISATION
PAPER 2: GREEK AND ROMAN LITERATURE
HIGHER TIER TOPICS 11-20

1940/23/24

Specimen Paper 2003

Additional materials: Answer Paper

TIME Component 23: 1 hour 30 minutes
Component 24: 2 hours 15 minutes

INSTRUCTIONS TO CANDIDATES

- Answer **either** two topics (Component 23); **or** three topics (Component 24).
- Answer **two** questions in Section A and **one** question in Section B of each topic.
- Write your answers on the separate answer paper provided.

INFORMATION FOR CANDIDATES

Marks: **Section A:** 12 marks each question
Section B: 16 marks each question.
Total per topic: 40 marks
Marks for a part of a question are shown at the end of the part.
Marks will be awarded for the accurate use of spelling, punctuation and grammar.

Index

Topic 11:	Homer: <i>Odyssey</i> Books 9, 10, 21–23	Page	2
Topic 12:	Homer: <i>Iliad</i> Books 1, 9, 22, and 24	Page	6
Topic 13:	Sophocles: <i>Oedipus the King</i> and <i>Antigone</i>	Page	10
Topic 14:	Euripides: <i>Hippolytus</i> and <i>Alcestis</i>	Page	16
Topic 15:	Aristophanes: <i>Acharnians</i> and <i>Lysistrata</i>	Page	23
Topic 16:	Herodotus: <i>The Persian War</i>	Page	27
Topic 17:	Virgil: <i>Aeneid</i> Books 1, 2 and 4	Page	31
Topic 18:	Ovid: <i>Metamorphoses</i> Books 7 and 8	Page	35
Topic 19:	Pliny: <i>Letters</i>	Page	39
Topic 20:	Tacitus: <i>Empire and Emperors</i>	Page	43

Topic 11

Homer: *Odyssey* Books 9, 10, 21-23

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

- 1 Read the following passage from Book 9 of *The Odyssey* and then answer **all** the questions that follow.

Odysseus' plan to escape from Polyphemus is well under way.

'As soon as she arrived, fresh and rosy-fingered, the he-goats and the rams began to scramble out and make for the pastures, but the females, un milked as they were and with udders full to bursting, stood bleating by the pens. Their master, though tortured and in terrible agony, passed his hands along the backs of all the animals as they stopped in front of him; but the idiot never noticed that my men were tied under the chests of his own woolly rams. The last of the flock to come up to the doorway was the big ram, burdened by his own fleece and by me with my thoughts racing. As he felt him with his hands the great Polyphemus broke into speech: 5

"Sweet ram," he said, "why are you the last of the flock to pass out of the cave like this? You have never before lagged behind the others, but always step so proudly out and are the first of them to crop the lush shoots of the grass, first to make your way to the flowing stream, and first to want to return to the fold when evening falls. Yet today you are the last of all. You must be grieved for your master's eye, blinded by a wicked man and his accursed friends, when he had robbed me of my wits with wine. Nobody was his name; and I swear that he has not yet saved his skin! Ah, if only you could feel as I do and find a voice to tell me where he's hiding from my fury!" 15

trans. E. V. Rieu, rev. D. C. H. Rieu, (Penguin) p.137-8

- (a) What kind of creature was Polyphemus? [1]
- (b) Why is Polyphemus described as 'tortured and in terrible agony' (lines 3-4)? [1]
- (c) (i) Why does Polyphemus call Odysseus 'Nobody'? [1]
(ii) How does this mistake of his later help Odysseus out? [2]
- (d) Describe what Polyphemus had done to some of Odysseus' men in the cave. [2]
- (e) What foolish and boastful thing did Odysseus do as he was finally sailing away from the island? [1]
- (f) What does this passage show you about the skill of Homer as a story-teller? Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

- 2 Read the following passage from Book 21 of *The Odyssey* and then answer **all** the questions that follow.

Penelope has finally told the suitors that she will marry one of them, but they have to complete a task successfully. Leodes is the first to try.

He turned to the Suitors. 'My friends,' he said, 'I cannot string it; let the next man try. Believe me, this bow will break the heart and spirit of many a champion here. Yet it is far better to die than to live on without ever winning the prize that lures us all here every day and keeps us always hoping. As it is some of you are hoping and longing to marry Odysseus' wife Penelope. Let them try the bow and see! They'll soon be courting and laying their gifts at the feet of some other long-robed Achaean woman. And so Penelope will be able to marry the man who offers most and is her destined husband.' Leodes relinquished the bow, propping the tip against the polished woodwork of the door with the arrow leaning against the beautiful door - handle, and so resumed his seat. But Antinous took him to task with asperity: 'Leodes! What a preposterous speech!'

trans. E. V. Rieu, rev. D. C. H. Rieu, (Penguin) p.320

- (a) Explain what the test was which Penelope had set for the suitors **and** why it was a good challenge for them. **[2 + 2]**
- (b) Why does Antinous think that Leodes' speech is preposterous (line 10)? **[2]**
- (c) Explain what Antinous then suggests the suitors should do to help them in the contest. **[2]**
- (d) How does Homer make this passage interesting? Give the reasons for your views and support them with details from the passage. **[4]**

[Total: 12 marks]

- 3 Read the following passage from Book 22 of *The Odyssey* and then answer **all** the questions that follow.

Odysseus has dealt with the suitors in the Great Hall and now starts to deal with the survivors.

The shrewd Odysseus smiled at the man and said: 'Dismiss your fears. My son has saved you so that you may know in your heart – and tell others – that doing right is a much better policy than doing wrong. Now leave the hall, you and the songful minstrel. Go into the courtyard away from this carnage, and sit there till I've done the work I have to do indoors.' The two made off at once out of the hall and seated themselves at the altar of mighty Zeus, peering about on every side and expecting to be killed at any moment. Odysseus looked round his house to see whether any survivors were hiding to escape black Death. But he found the whole company lying in heaps in the blood and dust, like fish that the fishermen have dragged out of the grey surf in the meshes of their net on to a curving beach, to lie in masses on the sand longing for the salt water, till the bright sun ends their lives. So there the Suitors lay in heaps, one upon another. 5 10

'Telemachus,' said the shrewd Odysseus to his son, 'call the nurse Eurycleia here, so that I can tell her what I want.'

trans. E. V. Rieu, rev. D. C. H. Rieu, (Penguin) p.339-340

- (a) Who is 'the man' to whom Odysseus is speaking here? [1]
- (b) How had Telemachus saved him (lines 1-2)? [1]
- (c) Who else had Odysseus spared? How had this man persuaded Odysseus to spare him? [1 + 1]
- (d) What was Eurycleia's reaction when she reached the hall? Why do you suppose she felt that way? [1 + 1]
- (e) Explain Odysseus' reason for telling Eurycleia off for reacting the way she did. [2]
- (f) In what ways is this passage typical of Homer's style of storytelling? Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 'Penelope is an admirable woman, embodying all those qualities of diligence and loyalty that an Ancient Greek could hope to find in a wife.'

Describe the character of Penelope, showing whether you agree or disagree with this statement.

Give the reasons for your views and support them with details from the books of *The Odyssey* that you have read.

[16]

Or

- 2 Do you think that Homer makes the story of Odysseus' adventures in Book 10, including the story of Circe, exciting and interesting?

Give the reasons for your views and support them with details from Book 10 of *The Odyssey*.

[16]

[Total: 16 marks]

Topic 12

Homer: *Iliad* Books 1, 9, 22, 24

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

- 1 Read the following passage from Book 1 of *The Iliad* and then answer **all** the questions that follow.

Achilleus addresses Agamemnon at the assembly he has called to discuss the crisis the Achaians are facing.

Then swift-footed godlike Achilleus answered him: 'Glorious son of Atreus, most acquisitive of all men, how are the great-hearted Achaians to give you a prize? We do not know of any stores of common treasure piled anywhere. What we took at the sacking of cities has all been divided, and it is not right that the army should gather it back again. No, you now let the girl go at the god's will: and we Achaians will recompense you three and four times over, if ever Zeus grants that we sack the well-walled city of Troy.' 5

Then lord Agamemnon answered him: 'Great man though you are, godlike Achilleus, do not think you can cheat me like this – you will not trick me or persuade me to it. Is it so that you can hold on to your own prize, while I just sit by and bear the loss of mine, is this why you tell me to give back the girl? No, if the great-hearted Achaians will give me a prize, suiting it to my heart's liking, to be of equal value – then so be it. But if they will not, then I myself shall go and take your prize, or Aias', or Odysseus', and carry it away with me: and he will be angry, whichever of you I visit. But this can be talk for the future.' 10

trans. M. Hammond, (Penguin) p.6

- (a) 'Let the girl go at the god's will' (lines 4-5). Who is the girl Achilleus refers to here? [1]
- (b) Explain why the god wants Agamemnon to give back the girl. [2]
- (c) Immediately after this passage, Agamemnon goes on to outline what is to be done straight away. Give **two** details of what he commands. [2]
- (d) 'I myself shall go and take your prize' (lines 11-12). What prize does Agamemnon eventually take from Achilleus? [1]
- (e) Explain why Agamemnon chooses to take a prize from Achilleus rather than the other possible heroes that he mentions here. [2]
- (f) How are the characters of the two heroes gradually shown through their conversation in this passage?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

- 2 Read the following passage from Book 22 of *The Iliad* and then answer **all** the questions that follow.

Hektor and Achilles face each other in front of the walls of Troy.

So he spoke, and steadying his long-shadowed spear he let it fly. But glorious Hektor had looked ahead and avoided it. He watched it come and crouched down, and the bronze spear flew over him and fixed in the earth: and unseen by Hektor, shepherd of the people, Pallas Athene pulled up the spear and gave it back to Achilles. Hektor then spoke to the excellent son of Peleus: 'You missed! So, godlike Achilles, it seems you knew nothing 5
from Zeus about my death – and yet you said you did. No, you turn out a mere ranter – all your talk is bluff, to frighten me and make me lose my courage for the fight. Well, I shall not run and let you fix your spear in my back, but you must drive it through my chest as I charge straight for you, if that is what god has granted you. But now you try to avoid this bronze spear of mine – how I hope you take it entire in your flesh! Then the war would go lighter for 10
the Trojans, with you dead, their greatest danger.' So he spoke, and steadying his long-shadowed spear he let it fly, and did not miss, hitting in the centre of the son of Peleus' shield: but the spear rebounded far from the shield. Hektor was angered that his swift spear had flown wasted from his hand, and stood there in dismay, as he had no second ash spear. He called in a great shout to Deiphobos of the white shield, and asked him for a long 15
spear. But Deiphobos was not there near him.

trans. M. Hammond, (Penguin) p.358

- (a) 'You knew nothing from Zeus about my death' (lines 5-6). Why did Hektor think Achilles knew something about his death? [1]
- (b) Before they actually began to fight, what **two** things did Hektor suggest he and Achilles should swear to do? [2]
- (c) Who was Deiphobos? [1]
- (d) Explain why Deiphobos was no longer near Hektor. [2]
- (e) When Hektor was close to death, he asked Achilles to agree to another request. Give **two** details of this request. [2]
- (f) How does Homer make this passage dramatic?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

- 3 Read the following passage from Book 24 of *The Iliad* and then answer **all** the questions that follow.

Priam addresses Achilles concerning his son Hektor.

‘Think of your father, godlike Achilles, an old man like I am, at the cruel edge of old age. And it may be that he too is pressed by those who live around his home, and there is no one to protect him from harm and destruction. But he at least can hear that you are alive, and feel joy in his heart, and look forward every day to seeing his dear son return from Troy. But my fate is utter misery – I fathered sons who were heroes in the broad land of Troy, and I tell you not one of them is left. I had fifty, when the sons of the Achaians came. Nineteen were from the womb of one mother, and the others were borne to me by the women in my house. Furious Ares has collapsed the strength of most of these. And the one son I had, who guarded our city and people, you have now killed as he fought to defend his country – Hektor. And it is for his sake that I come now to the ships of the Achaians, to win his release from you, and I bring unlimited ransom. Respect the gods, then, Achilles, and have pity on me, remembering your own father. But I am yet more pitiable than he. I have endured to do what no other mortal man on earth has done – I have brought to my lips the hands of the man who killed my child.’

trans. M. Hammond, (Penguin) p.400

- (a) Who accompanied Priam to Achilles’ camp and protected him on the way? [1]
- (b) What had Achilles been doing to Hektor’s body every morning? [2]
- (c) Why had Achilles been so angry with Hektor? [1]
- (d) Priam says that Achilles’ father can ‘look forward every day to seeing his dear son return’ (line 4). Explain why Priam is wrong. [2]
- (e) Explain how Achilles’ agreement to give Priam his son back fits into Homer’s theme of the anger of Achilles. [2]
- (f) How effective is Priam’s speech to Achilles as a means of persuading him to give the body of Hektor back for burial?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 Do you think that the involvement of gods and goddesses in *The Iliad* adds to, or detracts from, your enjoyment of the epic?

Give the reasons for your views and support them with details from the books of Homer's *Iliad* that you have read.

[16]

Or

- 2 Outline the main events of Book 9 of *The Iliad*. How does Homer explore the characters of Odysseus and Achilles in this book?

Give reasons for your views and support them with details from Book 9 of Homer's *Iliad*.

[16]

[Total: 16 marks]

Topic 13

Sophocles: *Oedipus the King* and *Antigone*

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read through the following passage and then answer **all** the questions that follow.

Oedipus speaks to Tiresias.

OEDIPUS:	We are in your hands. For a man to help others with all his gifts and native strength: that is the noblest work.	
TIRESIAS:	How terrible – to see the truth when the truth is only pain to him who sees! I knew it well, but I put it from my mind, else I never would have come.	5
OEDIPUS:	What's this? Why so grim, so dire?	
TIRESIAS:	Just send me home. You bear your burdens, I'll bear mine. It's better that way, please believe me.	10
OEDIPUS:	Strange response ... unlawful, unfriendly too to the state that bred and reared you – you withhold the word of god.	
TIRESIAS:	I fail to see that your own words are so well-timed. I'd rather not have the same thing said of me.	15
OEDIPUS:	For the love of god, don't turn away, not if you know something. We beg you, all of us on our knees.	20
TIRESIAS:	None of you knows – and I will never reveal my dreadful secrets, not to say your own.	
OEDIPUS:	What? You know and you won't tell? You're bent on betraying us, destroying Thebes?	25
TIRESIAS:	I'd rather not cause pain for you or me. So why this ... useless interrogation? You'll get nothing from me.	
OEDIPUS:	Nothing! You, you scum of the earth, you'd enrage a heart of stone!	30

Oedipus the King, trans. R. Fagles, (Penguin) p.176-8

- (a) Give **two** details about Tiresias. [2]
- (b) Oedipus has already asked Apollo's oracle what he should do. What did the oracle tell him to do? [2]
- (c) Why did Creon suggest to Oedipus that he should send for Tiresias? [2]
- (d) What is 'the truth' about Oedipus that Tiresias knows (line 5)? [2]
- (e) What does Sophocles reveal about the characters of Oedipus and Tiresias in this passage?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

2 Read through the following passage and then answer **all** the questions that follow.

A sentry comes to bring important news to Creon.

SENTRY: My lord,
I can't say I'm winded from running, or set out
with any spring in my legs either – no sir,
I was lost in thought, and it made me stop, often,
dead in my tracks, wheeling, turning back, 5
and all the time a voice inside me muttering,
'Idiot, why? You're going straight to your death.'
Then muttering, 'Stopped again, poor fool?
If somebody gets the news to Creon first,
what's to save your neck?' 10
And so,
mulling it over, on I trudged, dragging my feet,
you can make a short road take forever
but at last, look, common sense won out,
I'm here, and I'm all yours, 15
and even though I come empty-handed
I'll tell my story just the same, because
I've come with a good grip on one hope,
what will come will come, whatever fate –

CREON: Come to the point! 20
What's wrong – why so afraid?

SENTRY: First, myself, I've got to tell you,
I didn't do it, didn't see who did –
Be fair, don't take it out on me.

Antigone, trans. R. Fagles, (Penguin) p.70

- (a) Explain what job the sentry has been doing for Creon. [2]
- (b) Explain why he feels he is going straight to his death (line 7). [2]
- (c) Give **two** points about why Antigone's brothers are dead. [2]
- (d) Give **two** reasons why you would support or criticise Creon's treatment of Antigone's dead brothers. [2]
- (e) In this passage, how does Sophocles make the character of the sentry interesting and vivid?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

3 Read through the following passage and then answer **all** the questions that follow.

The messenger brings awful news to Queen Eurydice.

The king was shattered. We took his orders,
went and searched, and there in the deepest,
dark recesses of the tomb we found her.
Hanged by the neck in a fine linen noose,
strangled in her veil – and the boy, 5
his arms flung around her waist,
clinging to her, wailing for his bride,
dead and down below, for his father's crimes
and the bed of his marriage blighted by misfortune.
When Creon saw him, he gave a deep sob, 10
he ran in, shouting, crying out to him,
'Oh my child – what have you done? what seized you,
what insanity? what disaster drove you mad?
Come out, my son! I beg you on my knees!'
But the boy gave him a wild burning glance, 15
spat in his face, not a word in reply,
he drew his sword – his father rushed out,
running as Haemon lunged and missed! –
and then, doomed, desperate with himself,
suddenly leaning his full weight on the blade, 20
he buried it in his body, halfway to the hilt.

Antigone, trans. R. Fagles, (Penguin) p.122

- (a) What was the punishment that Creon had **originally** planned for the person who defied his edict? [1]
- (b) Why did he change his mind about this punishment and put Antigone in a rocky cave instead? Why did he bury her *alive*? [1 + 1]
- (c) Explain what exactly Haemon is thinking of in lines 7-9:
- (i) 'wailing for his bride'.
 - (ii) 'dead and down below'.
 - (iii) 'his father's crimes'. [3]
- (d) Give **two** details that the messenger goes on to give about the death of Haemon. [2]
- (e) What does this passage reveal about the characters of Creon and Haemon?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 Why do you think that Sophocles' play *Oedipus the King* has remained such a popular play for over two thousand years?

Give the reasons for your views and support them with details from the play *Oedipus the King*.

[16]

Or

- 2 Supporting your answer with examples from the play *Antigone*, explain why Creon thinks he is right to do what he does in the play *Antigone* **and** why Antigone thinks Creon is so wrong.

Who do you think is really to blame for the tragic events of the play?

Give the reasons for your views and support them with details from the play *Antigone*.

[16]

[Total: 16 marks]

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Topic 14

Euripides: *Hippolytus* and *Alcestis*

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

- 1 Read through **one** of the following passages from *Hippolytus* and then answer **all** the questions that follow.

Phaedra and the nurse are talking about Phaedra's dreadful secret.

Read this passage if you have used the translation by **Vellacott**.

PHAEDRA: This is what brings destruction on our fine cities
And ancient families – fair speech, too fair by far!
Instead of saying what you think will flatter me,
Give me sound counsel which will keep my honour safe. 5

NURSE: Such high-flown talk! It's not fine sentiments you need;
You must have your man. Someone must tell him in plain terms
What's happened, and persuade him without more delay.
If this were not a matter of life and death, if you
Were still a chaste wife, I would never encourage you 10
So far for lust and pleasure; but our work's cut out
To save your life – there's nothing odious in that.

PHAEDRA: It appals me to hear you. Nothing odious?
Be silent, never speak such shameful words again.

NURSE: Yes, shameful; but more use to you than virtuous words. 15
Better to do the thing you want to do, and save
Your life, than die for the vain boast of chastity.

PHAEDRA: I beg you! What you say is plausible, but vile.
Not one more word! My heart is like a field long filled
By love; if you're so eloquent for evil, I 20
Shall be launched helpless toward that end I fly from now.

NURSE: Have it your own way. You ought not to be in love;
But since you are, do as I say – which is next best.

trans. P. Vellacott, (Penguin) p.98

Read this passage if you have used the translation by **Davie**.

- PHAEDRA: This is what destroys well established cities and homes on this earth: fine words, too well spoken! Words should be spoken to create a good name, not to please the ear.
- NURSE: Oh, stop preaching! It's not high-sounding words you need, it's the man. We mustn't beat about the bush any longer; let's speak the truth about you, no pretence! If your life were not in such danger and you were a woman in control of herself, I would never egg you on like this to get you into bed with your man; but our backs are against the wall now: your life's at stake and who would begrudge me this? 5
- PHAEDRA: What an appalling thing to say! Close your mouth! I never want to hear such vile talk from you again! 10
- NURSE: Vile it may be but better for you than your lofty morals. Better to do the deed and stay alive than bask in your good name and die.
- PHAEDRA: Oh no, I beg you – your words are clever but vile – stop there! Desire has tilled my heart as well as any field, and if you argue so well for what is wrong, I shall be consumed in what I am trying to shun. 15
- NURSE: Well, if that's how you feel ... [Pausing] You shouldn't be in love at all; but as you are, do what I say.

trans. J. Davie, (Penguin) p.143

- (a) 'Saying what you think will flatter me' (Vellacott line 3) ['words ... to please the ear', Davie lines 2-3]. Give **two** details of what the nurse just said to Phaedra. [2]
- (b) Phaedra earlier outlined the **three** ways in which she had tried to deal with her problem. What were they? [3]
- (c) What has Phaedra said about men's attitudes to women? [1]
- (d) What did she think of many other women's behaviour **and** why? [1 + 1]
- (e) Compare the characters of the nurse and Phaedra as revealed in this passage. Give the reasons for your views, supporting them with details from the passage. [4]

[Total: 12 marks]

- 2 Read through **one** of the following passages from *Hippolytus* and then answer **all** the questions that follow.

Read this passage if you have used the translation by **Vellacott**.

But when they went
Insanely tearing towards the rocks, then the bull kept
Close at their side, silent, swerving right in upon
The handrail, till the moment when he crashed the wheel
On a boulder, and spun the chariot tossing in the air. 5
Then there was wild confusion – wheel-naves, axle, bolts,
All leaping high. Hippolytus, tangled in the reins,
Strung fast in an inextricable knot, was dragged
Along, his head dashed on the rocks, his flesh mangled;
While in a voice terrible to hear he shouted, ‘Stop! 10
You were reared in my own stables – don’t grind me to death! –
Oh, father, your unpitying curse! – Will no one come
To help an innocent man?’ Many indeed were willing;
We ran – but we were left behind. Then he fell clear
At last – I don’t know how – from the reins that fettered him. 15
There was little life left in him; he still breathed.

trans P. Vellacott, (Penguin) p.121

Read this passage if you have used the translation by **Davie**.

Whenever they rushed, crazed, towards the rocks, he was with them, a silent presence, following close to the handrail of the chariot, until he finally brought it down, dashing its wheels against a rock, and sent it spinning. Then all was in turmoil – axle pins and wheel hubs were leaping in the air, while the poor man himself caught up in the reins, was dragged along bound fast in an inextricable knot, smashing his head against the rocks and tearing his flesh, as he shouted words terrible to hear: ‘Stand fast, my mares, reared in my own stables, don’t destroy me! O pitiless curse of my father! Who will come to the aid of a man of innocent heart?’ There were willing hands in plenty but our legs failed us and we were left behind. He was freed from the leather thongs that held him prisoner – I don’t know how – and fell, still breathing for a little while. 5 10

trans J. Davie, (Penguin) p.160-161

- (a) What curse does Hippolytus refer to (line 12 Vellacott; line 7 Davie) **and** why was it uttered? [2]
- (b) Explain what Hippolytus means when he calls it a pitiless curse. [2]
- (c) How does Theseus **at first** react to the news the messenger brings? [1]
- (d) When Artemis appears she is angry with Theseus. Outline the reasons she gives for criticising him. [3]
- (e) How does Euripides make a strong impact on the audience with the messenger’s words in this passage?
Explain your answer, referring closely to the passage. [4]

[Total: 12 marks]

- 3 Read through **one** of the following passages from *Alcestis* and then answer **all** the questions that follow.

Read this passage if you have used the translation by **Vellacott**.

Admetus is complaining about his father's appearance at the funeral.

ADMETUS: I did not invite you to attend this funeral.
You are not here as one of my friends; nor shall she
Ever wear any gift of yours. Her grave will be,
Without your contribution, furnished honourably.
When I was dying – that was the time for you to show 5
Sympathy. Then you stood back; you let another die,
Though she was young and you were old. And now you come
To howl over her corpse! You're no true father of mine!
You have been put to the test, and shown your true colours;
And I refuse to be called your son. You surely must 10
Be unsurpassed in cowardice; aged as you are,
Having reached the very limit of life, you had neither will
Nor courage to face death for your son's sake. Instead
You yielded place to her – a woman from another city.
It is she, and no one else, that I should rightly call 15
Both mother and father.

trans. P. Vellacott, (Penguin) p.63

Read this passage if you have used the translation by **Davie**.

ADMETUS: It was not at my invitation that you came to this funeral; I do not count your presence here as a friend's. Never will these gifts of yours be worn by her; she shall go to her grave needing nothing from you. Then was the time for you to share my grief, when I was dying. But you kept your distance and let another die, though she was young and you were old. And will you now weep and wail over her corpse? You are not, then, it seems, my true father, any more than she is my mother, the woman who has this name, who claims she gave me birth; no, some slave has that honour and I was secretly placed at your wife's breast to be nursed. When it came to the test, you showed your true colours; I no longer regard myself as your son. What man on earth could match your cowardice? Though as old as you are, as close to life's end, you lacked the will, the courage to die for your son, renouncing this privilege to the woman who lies here, whose blood is not ours! She alone is the one I would be right to think of as my mother and my father.

trans. J. Davie, (Penguin) p.26

- (a) Explain why Alcestis has died. [2]
- (b) Give **three** reasons which Pheres (Admetus' father) uses to explain why he didn't help Admetus. [3]
- (c) Which do you think is the most convincing of Admetus' arguments in this scene? Explain your opinion. [1 + 2]
- (d) What does Euripides reveal of Admetus' character in this passage? Give the reasons for your views, supporting them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 What issues do you think Euripides is exploring in his play *Alcestis*? How effective do you find the ending of the play?

Give the reasons for your views, supporting them with details from the play *Alcestis*.

[16]

Or

- 2 Who or what do you think is responsible for what happens in Euripides' play *Hippolytus*?

Give the reasons for your views, supporting them with details from the play *Hippolytus*.

[16]

[Total: 16 marks]

Topic 15

Aristophanes: *Acharnians* and *Lysistrata*

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read this passage from *Acharnians* and then answer **all** the questions that follow.

LAMACHUS:	O fatal charge! O fatal stake-filled hollow –	
DIKAIOPOLIS:	[<i>speaking</i>] Who ever heard of charging for anything on Pitcher Day?	
LAMACHUS:	Save me, I beg thee, save me, great Apollo!	
DIKAIOPOLIS:	It's not his feast today, you fool.	
LAMACHUS:	Friends, take me up and mind my leg: Attend a soldier sick	5
DIKAIOPOLIS:	Girls, take me up and get a grip On my rejoicing prick.	
LAMACHUS:	The stone has shaken up my brains: How dizzy is my head!	10
DIKAIOPOLIS:	Another part of me stands up And says it's time for bed.	
LAMACHUS:	The sight of Doctor Pittalus Will cheer my ailing eyes.	
DIKAIOPOLIS:	Where are you, judges? Where's the King? I've come to claim the prize.	15
LAMACHUS:	The hostile spear has pierced my bones: I wail with piteous cries.	

trans. A. Sommerstein, (Penguin) p.103-4

- (a) Who was Lamachus **and** why has Aristophanes chosen this particular man as a character in a play about peace? [1 + 1]
- (b) 'It's not his feast today, you fool' (line 4). Whose feast day is it? [1]
- (c) 'Where's the King?' (line 15). Explain what Aristophanes means by this. [2]
- (d) What has happened to make Lamachus so miserable? [1]
- (e) Explain why Dikaiopolis is able to be so relaxed and happy in this part of the play. [2]
- (f) How does Aristophanes make this passage amusing?
Give the reasons for your views **and** support them with details from the passage. [4]

[Total: 12 marks]

2 Read this passage from *Lysistrata* and then answer **all** the questions that follow.

LYSISTRATA: Welcome, Lampito, my dear. How are things ...? Darling, you look simply beautiful. Such colour, such resilience! Why, I bet you could throttle a bull.

LAMPITO: Sae cuid you, my dear, if ye were in training. Dinna ken, I practise rump-jumps every day.

LYSISTRATA: [*prodding her*] And such marvellous tits, too. 5

LAMPITO: [*indignantly*] I'd thank ye not tae treat me as though ye were just about tae sacrifice me.

LYSISTRATA: Where's this other girl come from?

LAMPITO: [*presenting ISMENIA*] By the Twa Gudes, this is the Boeotian Ambassadors that's come tae ye. 10

LYSISTRATA: [*inspecting ISMENIA*] I should have known – look what a fertile vale she's got there!

CALONICE: Yes, and with all the grass so beautifully cropped, too!

LYSISTRATA: And this one?

LAMPITO: Och, she's a braw bonny lass – a Corinthian. 15

CALONICE: Yes, I can see why you call her that! [*indicating a prominent part of the Corinthian's person*].

LAMPITO: Who's the convener of this female assembly?

LYSISTRATA: I am.

LAMPITO: Then tell us the noo what ye have tae say. 20

trans. A. Sommerstein, (Penguin) p.183

(a) Explain why Lysistrata would expect Lampito to be strong and healthy. [2]

(b) Give **two** reasons why this gathering of women was unusual. [2]

(c) Mention **two** of the reasons that Calonice gives Lysistrata for the late arrival of some of the women. [2]

(d) 'Then tell us the noo what ye have tae say' (line 20). Give **two** details of what Lysistrata has to say to the women she has brought together. [2]

(e) Using details from the passage, explain how Aristophanes hoped to make his audience laugh here. [4]

[Total: 12 marks]

3 Read this passage from *Lysistrata* and then answer **all** the questions that follow.

LYSISTRATA: It's not hard, if you catch them when they're aroused but not satisfied. We'll soon see. Reconciliation! Bring the Spartans to me first of all. Don't be rough or brusque; handle them very gently, not in the brutal way men lay hold on us, but the way a lady should – very civilized.

[RECONCILIATION goes up to one of the SPARTAN AMBASSADORS and offers him her hand. He refuses.] 5

Well, if he won't give you his hand, try that leather thing. That's right. Now the Athenians. You can take hold of anything they offer you. Now you, Spartans, stand on this side of me, and you, Athenians, on the other side, and listen to what I have to say. 10

[The AMBASSADORS and NEGOTIATORS, guided by RECONCILIATION, take their places on either side of LYSISTRATA.]

I am a woman, but I am not brainless:
I have my share of native wit, and more,
Both from my father and from other elders 15
Instruction I've received. Now listen, both:
Hard will my words be, but not undeserved.

trans. A. Sommerstein, (Penguin) p.226-7

- (a) What nationality is the negotiator? [1]
- (b) What nationality is the ambassador? [1]
- (c) Explain why the negotiator and the ambassador have come to talk to Lysistrata. [2]
- (d) What would Reconciliation have looked like? [1]
- (e) What hard words (line 17) does Lysistrata go on to give:
(i) to both men,
(ii) to the Athenians especially,
(iii) to the Spartans especially? [1 + 1 + 1]
- (f) How is Lysistrata's character revealed in this passage? How is her character contrasted with that of the male characters in the scene from which this comes? Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 How interesting do you find the characters, **apart from** Dikaiopolis and Lysistrata, in Aristophanes' plays *Acharnians* and *Lysistrata*?

Give reasons for your views and support them with details from **both** *Acharnians* and *Lysistrata*.

[16]

Or

- 2 Do you think that Aristophanes has presented good arguments for peace in his plays?

Give reasons for your views and support them with details from **both** *Acharnians* and *Lysistrata*.

[16]

[Total: 16 marks]

Topic 16

Herodotus: *The Persian War*

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read this passage from *The Persian War* and then answer **all** the questions that follow.

Herodotus describes the beginnings of the Ionian Revolt.

Aristagoras was quite unable to keep the promise he had made to Artaphernes. He was under pressure to pay back the money he had borrowed to equip his army, he was afraid of the likely reaction to his failure and he was certain he was going to lose his position as tyrant of Miletus. So he planned a rebellion against the Persians. Just at this time ‘the man with the tattooed head’ arrived with a message from Histiaeus in Susa. The message was that Aristagoras should rebel against the King. All the roads were being watched and this was the only way Histiaeus could safely send word: he shaved the head of his most trustworthy slave, tattooed the message on his scalp and waited till the hair had grown again. Then he sent the man to Miletus with instructions to ask Aristagoras to shave his head and read what he saw there. The message was rebellion, as I have said. Histiaeus was tired of being kept at Susa and he sent this message in the hope that he would be sent back to the coast if there was an uprising; if nothing happened at Miletus he thought he had no chance of ever returning there.

trans. W. Shepherd (CUP) p.12

- (a) What promise had Aristagoras made to Artaphernes? [1]
- (b) Explain why Histiaeus was being held at Susa. [2]
- (c) What **two** arguments did Hecataeus (one of Aristagoras’ supporters) use to persuade him not to rebel? [2]
- (d) What did Aristagoras do in Miletus as a start to the rebellion? What was his purpose in doing this? [2 + 1]
- (e) In what ways is this passage typical of Herodotus’ style of history?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

- 2 Read this passage from *The Persian War* and then answer **all** the questions that follow.

The Greeks assemble to meet the Persians at Marathon.

The Athenian generals were divided. Some were against fighting (they thought they were too few to take on the army of the Medes), others, Miltiades amongst them, were in favour of it. So the voting was split and the weaker course of action might have been adopted, but there was an eleventh vote – the Polemarch's ... Miltiades went to Callimachus, who was Polemarch at this time, and said, 'Now it depends on you, Callimachus. You can either enslave Athens or you can make her free, leaving a memorial for yourself as long as men live; not even Harmodius and Aristogeiton have such a memorial. For now Athens is in very great danger, the greatest danger the city has ever faced. If Athens surrenders to the Medes, Hippias will return to power but, if Athens survives, she can go on to be the leading city of Greece. Your vote will decide this; we ten generals are equally divided, half for fighting, half against. If we don't fight now, I can see Athens will fall apart – the result will be a sell-out to the Persians. But if we fight no-one can weaken and, if the gods treat us fairly, we can win this battle. The decision is yours; it depends on you. Vote with me and keep our country free; make our city the leading city in Greece. But vote with those who shy away from fighting and you will achieve the exact opposite.

trans. W. Shepherd (CUP) p.22-23

- (a) What **two** other advantages did the Persians have over the Greeks, apart from their greater numbers? [2]
- (b) What had Harmodius and Aristogeiton done that had earned them such fame? [1]
- (c) What was the Polemarch's job? [1]
- (d) What tactics did the Athenians use to match the Persian strength? [2]
- (e) How did they use these tactics to trap and defeat the Persians? [2]
- (f) How effectively does Miltiades argue his case here for standing fast against the Persians?
Explain your answer supporting it with details from the passage. [4]

[Total: 12 marks]

3 Read through the following passage and then answer **all** the questions that follow:

The Greeks are assembled before the Battle of Salamis.

Dawn was breaking and the men who were to fight on the ships were called together. Themistocles made the best of all the speeches. In it he compared everything that is good in man's nature and the human condition with everything that is base, and urged the men to follow the good. At the end of his speech he gave the order to embark.

The whole fleet moved out and the barbarians immediately bore down on them. The Greeks backed away and came close to running up the beach, but then one Athenian ship surged forward and rammed a Persian. The two ships locked together and it was impossible for them to disengage, so the other Greeks came to the rescue of the Athenian ship and the battle began. According to the Athenians, this was how the battle began; the Aeginetans say that they struck the first blow. According to another story, the ghostly figure of a woman appeared; she called out orders in a voice loud enough for the whole fleet to hear and rebuked the Greeks in these words: 'Fools! How much further will you fall back?' 5 10

trans. W. Shepherd (CUP) p.85

- (a) What office did Themistocles hold? [1]
- (b) Give **two** reasons why Themistocles had chosen to fight the Persians at Salamis. [2]
- (c) Where was Xerxes during the battle **and** why had he chosen this position? [1 + 1]
- (d) Why, according to Herodotus, were the Persians fighting particularly hard in this battle? [1]
- (e) **Briefly** describe **one** event, which occurred during the battle, that shows the rivalry that existed between the Greeks fighting at Salamis. [2]
- (f) Do you think that this is a dramatic and interesting start to the story of the Battle of Salamis?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1** Do you think Herodotus offers his readers interesting insights into the characters of the Greek generals Miltiades and Themistocles?

Give the reasons for your views and support them with details from *The Persian War*. **[16]**

Or

- 2** 'Historians are expected to put down only the facts and to be unbiased. Storytellers try to make a vivid tale, and often make you feel strongly for a particular character.'

Do you think that Herodotus is more of a historian or a storyteller?

Give the reasons for your views and support them with details from *The Persian War*. **[16]**

[Total: 16 marks]

Topic 17

Virgil: *Aeneid* Books 1, 2 and 4

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read this passage from Book 1 and then answer **all** the questions that follow.

Venus is plotting to make Dido fall in love with Aeneas.

She frets at Juno's hostility, and her worries flood back as the evening advances. So she turns to her winged son Cupid, and says: 'My son, you are all my strength, all the power that is mine; you alone, my son, can laugh at Jove and his thunderbolts; I come to you for help and beg your divine favour. Your brother Aeneas, racked by storms, is driven from shore to shore through Juno's bitter hostility; these facts you know, often you've shared my grief at them. But now that Tyrian woman, Dido, keeps him, delays him with flattering words, and I don't trust her welcome – Juno's behind it, she won't be idle when so much depends on it. So I'm planning to get to the queen first by a trick, to enslave her with passion, so that once her great love for Aeneas has bound her to me, no god can change her. Now, here's my plan, listen to how you can manage it.'

trans. G. Tingay (CUP) p.28

- (a) Give **two** reasons why Juno hates the Trojans. [2]
- (b) What is Dido preparing in the palace for the evening to welcome the Trojans? [1]
- (c) Explain why Dido left Tyre. [2]
- (d) Describe Venus' plan to make Dido fall in love with Aeneas. [3]
- (e) What impression of Venus does Virgil create in this passage?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

- 2 Read this passage from Book 2 and then answer **all** the questions that follow.

Aeneas is telling his family how to escape from Troy.

'Dear Father, quick, climb on my back! I'll carry you on my shoulders, you'll be no burden to me. No matter what happens, we'll share the same dangers together, and the same road to safety. Little lulus shall walk at my side; let Creusa follow our footsteps, behind us. And you servants, pay attention to what I shall tell you. There's a low hill as you leave the city, and an ancient temple of Ceres in mourning; near it is an old cypress tree, religiously tended for years by our ancestors. We'll all make our different ways to it, and meet there.'

trans. G. Tingay (CUP) p.51

- (a) What **two** signs had persuaded Aeneas' father to escape from Troy? [2]
- (b) (i) What does Aeneas go on to tell his father to carry? [1]
(ii) Why can Aeneas not carry these objects himself? [1]
- (c) What happens to Creusa during the escape? [1]
- (d) Write down **three** of Creusa's instructions to Aeneas when he sees her for the last time. [3]
- (e) What impression of Aeneas' leadership skills does Virgil create in this passage?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

3 Read this passage from Book 4 and then answer **all** the questions that follow.

Dido and Aeneas are preparing to go hunting.

At last came the queen, with a crowd of courtiers to attend her, and a Sidonian cloak with its bright-coloured fringe flung over her shoulders. Her quiver was fashioned from gold: gold was the clasp in her hair, and golden the brooch that fastened her deep scarlet dress. There too came her two Trojan friends, and gleeful lulus. Then Aeneas, by far the most handsome, took his place at her side, joining his forces with hers. 5

He was like Apollo when, leaving his winter home by his river in Asia, he visits his birthplace, Delos, to start up the Spring Dances again, and his worshippers noisily flock round his altar. Apollo himself strides over the highest slopes on the island, his long flowing hair confined in a soft wreath of bay leaves and a circlet of gold, with his arrows rattling on his shoulders. Aeneas' movements were as active as his, and the radiance on his princely face was as bright. 10

trans. G. Tingay (CUP) p.65

- (a) (i) What change in the weather takes place during the hunt? [1]
(ii) Give **two** details of what Dido and Aeneas do as a result. [2]
- (b) Which goddess arranged for this to happen? [1]
- (c) What change do these events bring about in Dido? [1]
- (d) How do these events lead to Aeneas leaving Carthage? [3]
- (e) In lines 6-11 Virgil compares Aeneas to Apollo. What does Virgil emphasise by this comparison?
Give the reasons for your views and support them with details from lines 6-11. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 To what extent do you think that a Roman would have admired the way Aeneas behaves in Books 1, 2 and 4 of the *Aeneid* and to what extent do you think that a Roman would have criticised his behaviour?

Give the reasons for your views and support them with details from Books 1, 2 and 4. **[16]**

Or

- 2 Judging from your reading of Books 1, 2 and 4, for what reasons do you think the *Aeneid* is still widely read today?

Support your reasons with details from Books 1, 2 and 4. **[16]**

[Total: 16 marks]

Topic 18

Ovid: *Metamorphoses* Books 7 and 8

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read this passage from Book 7 and then answer **all** the questions that follow.

Medea has been welcomed in Athens by Aegeus.

Presently Theseus, who by his valiant deeds had been establishing peace and order throughout the Isthmus with its two seas, arrived in Athens. He was Aegeus' son, but the king did not know this. In order to destroy him, Medea mixed a draught of aconite, which she had brought with her long ago, from the shores of Scythia. This herb is said to have come from the teeth of Cerberus, the Echidnean dog; for there is a cave in Scythia with a shadowy entrance, through which the road slopes down to the underworld. It was by this route that Hercules, the hero of Tiryns, dragged Cerberus up, after he had bound him fast with chains of adamant. The dog struggled, twisting its head away from the daylight and the shining sun. Mad with rage, it filled the air with its triple barking, and sprinkled the green fields with flecks of white foam. These flecks are thought to have taken root and, finding nourishment in the rich and fertile soil, acquired harmful properties. Since they flourish on hard rock, the country folk call them aconites, rock-flowers. Aegeus himself, thanks to Medea's wiles, offered this poison to his own son, imagining him to be an enemy.

trans. M. M. Innes (Penguin) p.180

- (a) Describe the circumstances in which Medea had come from her home in Colchis to Greece. [3]
- (b) Give **two** crimes which Medea had committed in Corinth before she came to Athens. [2]
- (c) Apart from giving her hospitality when she came to Athens, what else did Aegeus do for Medea? [1]
- (d) Explain why Medea's attempt to kill Theseus failed. [2]
- (e) From this passage, identify and explain **two** typical features of Ovid's story-telling techniques in the *Metamorphoses*. [4]

[Total: 12 marks]

2 Read this passage from Book 8 and then answer **all** the questions that follow.

Scylla has fallen in love with Minos.

'As she sat gazing at the shining canvas of the Cretan king's tent, 'I do not know,' she mused, 'whether to be glad or sorry that this miserable war is being fought. I am sorry that Minos is my enemy, when I love him so: but if there had been no war, I should never have known him! Now, if he were to take me as a hostage, he could abandon the war, and have me as his companion, as a pledge of peace. O my handsome hero, if your mother was herself as beautiful as you, it is no wonder that a god fell in love with her! Thrice blessed would I be, if I could take wing and, gliding through the air, light down in the camp of the Cretan king, there to confess my feelings and my love, and ask what dowry would make Minos take me for his wife: anything, short of my father's kingdom! For I would rather lose the marriage I dream of, than obtain it by treachery: though indeed many people have found it profit them to be defeated, when their victor has been reasonable and kindly.'

trans. M. M. Innes (Penguin) p.195

- (a) Why was Minos fighting this war? [1]
- (b) Give **two** ways in which Scylla found Minos handsome and attractive. [2]
- (c) Explain what Scylla went on to do to win Minos' love. [2]
- (d) Describe **three** things which happened to Scylla as a result of trying to win Minos' love in this way. [3]
- (e) In the passage what insights into Scylla's character does Ovid give?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

3 Read this passage from Book 8 and then answer **all** the questions that follow.

Daedalus and Icarus are escaping from Crete.

Now Juno's sacred isle of Samos lay on the left, Delos and Paros were already behind them, and Lebinthos was on their right hand, along with Calymne, rich in honey, when the boy Icarus began to enjoy the thrill of swooping boldly through the air. Drawn on by his eagerness for the open sky, he left his guide and soared upwards, till he came too close to the blazing sun, and it softened the sweet-smelling wax that bound his wings together. The wax melted. Icarus moved his bare arms up and down, but without their feathers they had no purchase on the air. Even as his lips were crying his father's name, they were swallowed up in the deep blue waters which are called after him. The unhappy father, a father no longer, cried out: 'Icarus!' 'Icarus,' he called. 'Where are you? Where am I to look for you?' As he was still calling 'Icarus' he saw the feathers on the water, and cursed his inventive skill. He laid his son to rest in a tomb, and the land took its name from that of the boy who was buried there. 5 10

As Daedalus was burying the body of his ill-fated son, a chattering lapwing popped its head out of a muddy ditch, flapped its wings and crowed for joy.

trans. M. M. Innes (Penguin) pp.200-1

- (a) What had Daedalus built for King Minos on Crete? [1]
- (b) Why did Daedalus try to escape from Crete by air rather than by any other way? [1]
- (c) Identify **one** kind of person who Ovid has said saw Daedalus and Icarus flying. [1]
- (d) Which instruction of Daedalus does Icarus disobey in this passage? [1]
- (e) Explain why the lapwing 'crowed for joy' (line 14). [4]
- (f) In this passage, what contrasting moods does Ovid create **and** how? Explain your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1** 'It is the female characters, both human and divine, who cause most of the suffering.'

To what extent do you agree with this judgement on the stories in Books 7 and 8 of *Metamorphoses*?

Give the reasons for your views and support them with details from Books 7 and 8 of *Metamorphoses*.

[16]

Or

- 2** 'Ovid's stories treat serious issues in a light-hearted and entertaining way.'

Judging from Books 7 and 8 of *Metamorphoses*, to what extent do you agree with this statement?

Give the reasons for your views and support them with details from Books 7 and 8 of *Metamorphoses*.

[16]

[Total: 16 marks]

Topic 19

Pliny: A selection of his letters

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read this passage from Book 1 and then answer **all** the questions that follow.

Pliny is writing to Calpurnius Fabatus, his wife's grandfather.

You should not hesitate to commend to me people who must have my help. You think it right to help many people. I think it right to help you out with anything that affects you. So I shall give Bittius Priscus as much help as I can, especially in the battlefield I know best, the Centumviral Court.

You order me to forget the letters in which you told me exactly what you thought of me. But they are just the ones I love to remember. They make me feel how much you love me. You criticise me like you criticised your son. 5

I also must say this. I was all the more pleased to have you say exactly what you felt, because I was in the right. I had been very careful to be careful over this because this is what you said you wanted. So I ask you again and again. If I seem to let you down (I say 'seem' because I never in fact shall ever let you down), tell me off with that same rough frankness. If you do, we shall both learn something. I shall know you are doing it because you really love me. And you will be happy to find out that I did not deserve what you said about me. 10

trans. C. Greig (CUP) p.20

- (a) Why does Pliny know the Centumviral Court so well? What particular disputes were dealt with in this court? [1 +1]
- (b) What had happened to Calpurnius Fabatus' son? What had Calpurnius Fabatus built in his honour? [1 +1]
- (c) In another letter, what news about his wife had Pliny told Calpurnius Fabatus? [1]
- (d) Give **one** reason why this news would have upset his wife's grandfather **and** explain how Pliny reassures and comforts him. [1 + 2]
- (e) From the passage, what impression of the relationship between Pliny and Calpurnius Fabatus do you form? Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

2 Read this passage and then answer **all** the questions that follow.

Pliny has been to his home town Comum and is now writing to Cornelius Tacitus.

I am glad that you have got to the city safe and sound. Everyone else no doubt wants to see you but so do I most of all. I must however stay on only a few more short days in my villa here in Tusculum. I have a little job on my hands that I want to finish. I know if I don't finish it now, it will never get done.

When I do see you, there is something I want to ask you but I'll make a start on it now. I am in a hurry and want to get a move on with it. First of all I'll tell you why I am asking you a favour. Then I'll tell you what the favour is. 5

When I went to my home town the other week, the young son of a citizen came to pay his respects to me. I said to him, 'Do you go to school?'

'Yes.' 10

'Where?'

'Milan.'

'Why do you not go here?'

trans. C. Greig (CUP) p.27

(a) 'Why do you not go here?' (line 13). What answer did Pliny get to this question? [1]

(b) Give **three** reasons why, according to Pliny, children should go to school in their home town. [3]

(c) What financial help did Pliny say he would give to the parents of children in Comum? Why would he not give more? [1 + 1]

(d) What was the 'favour' (line 7) which Pliny asked Tacitus to do for him? Why did Pliny think Tacitus would be able to do this? [1 + 1]

(e) In the passage what impression of himself is Pliny trying to create?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

3 Read this passage and then answer **all** the questions that follow.

The emperor Trajan sends a letter to Pliny in Bithynia.

I wish that you could have got to Bithynia without the slightest harm to your poor self or your people. I also wish that your journey from Ephesus had been as easy as your voyage there. I know, my dearest Pliny, from your letter the day on which you reached Bithynia. Those who live in that province will know that I am looking after them. You must also put yourself out to show them that I have chosen you to stand for me. The first thing you must do is this. You must 'shake out' the accounts of the cities. Everyone knows they are in a mess. 5

I do not have enough surveyors for the building that has to be done in and around Rome. There are surveyors who can be trusted. You will find them in every province. All you have to do is work hard and 'shake them out' too! 10

trans. C. Greig (CUP) pp.64-65

- (a) Describe the difficulties which Pliny had travelling from Ephesus to Bithynia. [4]
- (b) What was special about the day on which Pliny arrived in Bithynia? [1]
- (c) According to Pliny, what feelings did the people of Bithynia have towards Trajan? [1]
- (d) Give **one** way in which the accounts of the cities in Bithynia were 'in a mess' (lines 6-7). [1]
- (e) Why did Pliny want Trajan to send a surveyor to Bithynia from Rome? [1]
- (f) From the passage, do you think that Trajan personally wrote this letter to Pliny or do you think that the civil service in Rome wrote it on behalf of Trajan?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

- 1 Judging from the correspondence between Pliny and Trajan which you have read, do you think Pliny carried out his mission to Bithynia well or not?

Give the reasons for your views and support them with details from the letters (**both** from Pliny to Trajan **and** from Trajan to Pliny) which you have read.

[16]

Or

- 2 'A man of many strengths and very few weaknesses.'

To what extent do you agree with this judgement on Pliny? Give the reasons for your views and support them with details from the letters which you have read.

[16]

[Total: 16 marks]

Topic 20

Tacitus: *Empire and Emperors* chapters 1–6

Answer **two** questions in Section A **and one** question in Section B.

Section A. Answer **two** questions in this Section.

1 Read this passage from chapter 1 and then answer **all** the questions that follow.

Tacitus is describing a debate in the senate in the early days of Tiberius' rule.

The senate sank to the most abject entreaties. Tiberius casually remarked that though he could not cope with the whole state he would undertake any part of it entrusted to him. At this Asinius Gallus said, 'Then tell us, Caesar, which part do you want?' Tiberius was taken aback by the unexpected question and for a moment said nothing. Then collecting his thoughts, he replied that it was not reasonable to expect him to choose or reject any one part, when he preferred to be excused the whole lot. Gallus guessed from Tiberius' expression that he was offended, and spoke again: his intention in asking the question had not been to split up what could not be divided, but to make Tiberius himself admit that the state was one single body needing a single mind to control it. He went on to praise Augustus and to remind Tiberius of his long and splendid service both as soldier and civilian, but even so could not soothe the emperor's anger.

trans. G. Tingay (CUP) p.19

- (a) At what age did Augustus die? [1]
- (b) Give **one** way in which Augustus had gained complete power in Rome. [1]
- (c) Give **two** ways in which Augustus was honoured after his death. [2]
- (d) Give **two** ways in which Tiberius had already taken command before the debate described in the passage. [2]
- (e) Immediately before the passage, Tiberius had ordered a document which Augustus had written to be read aloud to the senate. State **two** of the things which were in this document. [2]
- (f) In the passage what impression of the relations between Tiberius and the senate does Tacitus create?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

2 Read this passage from chapter 2 and then answer **all** the questions that follow.

Tacitus is describing the mutiny of the legions in Pannonia.

The legions came to meet Drusus as he approached, apparently as a mark of respect – but there were no demonstrations of welcome, no parade of medals or decorations. The men were appallingly filthy, and the look on their faces, intended to show sorrow, was closer to insolence. As soon as Drusus had passed the outer defences, sentries were posted at the gates, and armed detachments occupied key places in the camp. The remainder flocked round the general's platform in a huge throng. Drusus stood there and raised his hand for silence. Every time the mutineers surveyed their own great numbers they yelled defiance, but lost confidence when they looked again at the prince – uncertain mutterings were followed by a fierce roar, then sudden quiet. Alternating looks of hostility and alarm reflected their changing emotions. 5 10

At last, when the noise abated, Drusus read out a letter from his father.

trans. G. Tingay (CUP) pp.22-23

- (a) What specific demands were the soldiers making about:
- (i) their pay,
 - (ii) length of service,
 - (iii) what they received when they were discharged? [1 + 1 + 1]
- (b) Give **two** reasons why it was at this particular time that the soldiers mutinied. [2]
- (c) Write down **two** points which Tiberius made in the letter which Drusus read out to the soldiers. [2]
- (d) What natural event later took away the confidence of the soldiers who were mutinying? [1]
- (e) In this passage, how effectively do you think Drusus deals with the situation?
Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

- 3 Read this passage from chapter 4 and then answer **all** the questions that follow.

Tacitus is describing events in Rome after Sejanus' death.

These judicial murders drove Tiberius to a frenzy. He ordered everyone who had been arrested as an accomplice of Sejanus to be executed. There was indiscriminate slaughter. They lay there, men and women, young and old, noble and humble, in lonely solitude or piled in heaps. Friends and relatives were forbidden to stand by the bodies, to weep, or even to look at them for long. Guards stood around each one to note the sorrow of the mourners, never leaving the rotting corpses till they were dragged down to the Tiber. There they floated away, or were washed up on the banks, with no one to cremate or even touch them. The depth of terror had banished all human sympathy – compassion disappeared as brutality flourished.

5

trans. G. Tingay (CUP) p.45

- (a) What **two** crimes had Sejanus committed against Tiberius' son Drusus? [2]
- (b) Explain how Sejanus had made Tiberius and Agrippina distrust each other. [2]
- (c) Give **four** reasons why Sejanus had become so powerful. [4]
- (d) Tacitus wrote: 'I have no reason to be influenced by anger or bias, so they will not appear in my account.'

In the passage how far do you think Tacitus avoids 'anger and bias'?

Give the reasons for your views and support them with details from the passage. [4]

[Total: 12 marks]

Section B. Answer **one** question in this Section.

Either

1 What techniques does Tacitus use to keep the interest of his readers?

Support your answer with details from the chapters of *Empire and Emperors* which you have read.

[16]

Or

2 Do you think that Tacitus gives us a fair and impartial account of Tiberius' reign, or not?

Give the reasons for your views and support them with details from the chapters of *Empire and Emperors* which you have read. **Do not** refer to material you have used in Section A.

[16]

[Total: 16 marks]

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

CLASSICAL CIVILISATION
PAPER 2: GREEK AND ROMAN LITERATURE
HIGHER TIER TOPICS 11 - 20

1940/23/24

MARK SCHEME

Specimen Paper 2003

Section A

Questions should be marked with close reference to the question specific marking schemes. Quality of Written Communication is not assessed in these questions since they do not require extended writing.

Section B

The following grid is designed to be used in conjunction with the question specific marking schemes for **Section B questions only**. Candidates should also be given credit for the Quality of their Written Communication. This includes: clarity of expression; structure of arguments; presentation of ideas; grammar; punctuation and spelling.

Candidates' answers should first be placed in the appropriate level in the mark scheme. Where there is a range of marks in the level, the quality of the candidate's written communication should be an important factor in determining which mark to award the response. In general, an answer displaying good quality written communication skills should score more marks than an answer displaying poor quality communication skills.

	AO2 (ii) & (iii) <i>[show understanding of literary, social and historical significance and the ability to interpret, evaluate and respond to literature.]</i>	AO2 (i) <i>[show knowledge of content, literary form and contexts.]</i>
Band One	8 Full evaluation showing depth of understanding of question	8 Full range of relevant, well-chosen factual information and evidence.
Band Two	6-7 Good evaluation, but answer lacks depth and/or is narrowly focused.	6-7 Good, but not complete, range of relevant factual information and evidence.
Band Three	4-5 Reasonable evaluation of question, but some incoherence and lack of depth. There may also be weaknesses in structure and expression.	4-5 Reasonable range of factual information and evidence, but some gaps and irrelevance.
Band Four	2-3 Some evaluation, but lacking coherence and does not always address the question. There may also be significant weaknesses in structure and expression.	2-3 Some relevant factual information and evidence, but significant gaps in knowledge.
Band Five	1 Little understanding or evaluation of question.	1 Little relevant factual information or evidence.
Band Six	0 No relevant evaluation of, or response to, the question.	0 No relevant factual information or evidence.

Topic Eleven: Homer – *Odyssey* Books 9, 10, 21–23

Section A.

Question	Expected answers	Marks
1 (a)	Cyclops / one eyed monster	[1]
(b)	Polyphemus had had a stake plunged into his eye (or similar)	[1]
(c) (i)	because Odysseus told him that was his name [1]	[1]
(ii)	Any two of: When the other Cyclops came to ask what P. was screaming about [1] he told them that Nobody was hurting him [1] so they all went off again thinking there was nothing wrong.[1]	[2]
(d)	smashed their brains on the cave walls [1] and eaten them bones and all [1]	[2]
(e)	Told Polyphemus his real name.	[1]
(f)	The mixed nature of Polyphemus who is both awful (we've seen him eating Odysseus's men whole) and yet to be pitied here (tender with his sheep, in agony) / the craftiness of Odysseus good adventure yarn of the hero scraping victory from the jaws of defeat etc.	[4]
[Total: 12]		

2 (a)	They had to string Odysseus' bow [1] and shoot an arrow between axe heads [1] because it was a very strong bow and only Odysseus' great strength had ever been able to string it [1] She wants to marry a man who is at least up to the level of her previous husband [1]	[2 + 2]
(b)	He resents the suggestion that many of them will be broken in heart and spirit [1] he thinks it's just because Leodes is a wimp himself [1]	[2]
(c)	Any two details from: He says they should get a fire going [1] put a gleece on a stool [1] bring tallow [1] grease the bow [1] to make the stringing easier [1]	[2]
(d)	contrast of the characters of Leodes and Antinous. Leodes is amiable, gracious in defeat etc / contrast of bumptious Antinous and his 'Speak for yourself you weakling' approach / the detail of the surroundings. He doesn't just put the bow down but there is a description of the fine woodwork etc. Two points + evidence.	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	Medon / the herald [1]	[1]
(b)	Told Odysseus he looked after him when he was a boy [1]	[1]
(c)	Philius/ minstrel[1] He'll sing nice songs about him[1] or he was forced to be there [1]	[1 + 1]
(d)	Thrilled / wanted to cry out in triumph [1] She'd waited so long to see these men get what was coming to them [1] (or similar)	[2]
(e)	Any two of: Impious to gloat over the slain [1] It's not a triumph to bring punishment over those who deserve it [1] not a woman's/slave's place to gloat over the misfortunes of nobles [1]	[2]
(f)	Varied – calm, humane, Odysseus pardoning the herald / tension in the two sitting waiting for someone to jump out on them / gruesome detail of the blood and dust / simile of the fish / moralistic moment of the "doing right is better than doing wrong"	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

1	Any relevant comments on Penelope's devotedness / her determination not to be drawn too quickly into believing that Odysseus is who he say he is, her good sense in being cautious at Odysseus' return etc. Conversely, arguments about Penelope's tedious misery / her wimpishness etc. Anything sensible marks for points + up to two for evidence of each	16
2	All the gripping bits! Marks for details of the adventures (up to 8), then marks for analysis of how the interest / excitement is delivered (max 2 bits of evidence per point)	16
[Total mark available for Section B: 16]		

Topic Twelve: Homer – *Iliad* Books 1, 9, 22, 24

Section A.

Question	Expected answers	Marks
1 (a)	Chryseis (or daughter of the priest etc, detail to identify her)	[1]
(b)	Any two of: Her father tried to ransom his daughter from Agamemnon [1] but Agamemnon refused [1] so Chryses asked Apollo for help [1] Apollo sent plague[1]	[2]
(c)	Black ship down to the sea[1] gather a crew[1] hundred oxen on board[1] put Chryseis on board[1]	[2]
(d)	Briseis (or the girl he won from sacking cities around Troy etc.)	[1]
(e)	Any two of: He feels that she is the next best prize and so the only suitable one[1] He is eager to preserve his standing (he often appears as a less effective leader, riddled with doubts etc.) and the most effective way to do this is to belittle those who are stronger [1] Achilleus is the one who is arguing the case here and is the focus of his anger[1]	[2]
(f)	Homer is careful to offer an even-handed look at the two heroes, Achilleus has the proper deference to Agamemnon on the surface (glorious son of Atreus) but undermines it with criticism (most acquisitive of men) He is assured (speaks for the whole of the Achaeans (we Achaeans will recompense you). Agamemnon is aggressive (do not think you can cheat me) He is threatening and bullyish (I will take your prize etc) and unconcerned for their reaction (and he will be angry). But he too conforms to the proper form to some extent (great man.. godlike A.)so is he just responding to the criticism in Achilleus' words or is this an overdone reaction? 2 points (one of which must relate to the overview) + evidence	[4]
[Total: 12]		

Question	Expected answers	Marks
2 (a)	He told Hektor Athene would soon be beating him down	[1]
(b)	to inflict no outrage on the other's body [1] and to give the body back [1]	[2]
(c)	Hektor's brother	[1]
(d)	He hadn't been there in the first place [1] Athene was pretending to be him [1]	[2]
(e)	Not to let the dogs eat his flesh [1] to accept a ransom for his return for burial [1]	[2]
(f)	suspense of the missed spear [1] Athene's trickery in handing it back to Achilles[1] the pathos of Hektor not realising this [1] the pathos of his boldness just before his death, he has particular confidence at the moment that he should have it least [1] the frustration of the excellent shot but the shield too strong for it [1] the horror of the disappeared Deiphobus [1] dramatic irony in that we all know there is no hope for him.	[4]
[Total: 12]		

3 (a)	Hermes (messenger god)	[1]
(b)	dragging it behind his chariot [1] around Patroklos' tomb [1]	[2]
(c)	Because he killed Patroklos	[1]
(d)	By choosing to stay and fight at Troy [1] he is destined to have a short but glorious life [1]	[2]
(e)	it forms the final reconciliation of his anger [1] he feels compassion [1] he behaves less like a sulky child [1] it marks the end of his out of control passion [1] or similar	[2]
(f)	initial words are to remind him of his own father (old), gaining Achilles' sympathy right at the outset / deferential and complimentary 'godlike A.' / appeals to the way Achilles would be protecting him if he were at home / calls on him to respect the gods (there is proper due to the dead) / this taps into Homer's clear indication that Achilles' behaviour with Hektor's body is unacceptable to normal thinking / Priam refrains from mentioning this awful treatment of his son (that he keeps any criticism at bay must be an effort and is therefore part of his strategy?) / he concludes with the statement of how humble and desperate he is: he kisses the hand of the murderer of his son.etc. 2 points with evidence	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	<p>sensible thoughts about the nature of the gods in Homer e.g. the element of light relief (anthropomorphic gods feasting, Hera complaining about her faithless husband / the focus on the contrast between the apparent lack of concern of the gods with the awful fate of men(end of book 1) / the nature of the gods as personifications of the qualities of men (e.g. Athene as the voice of reason when Achilles quarrels with Agamemnon) etc.</p> <p>Reward anything sensible backed up by good evidence. 1 mark per point and up to two for evidence of each.</p>	[16]
2	<p>Outline must include the assembly and Agamemnon's nerves / the sending of the embassy / the composition of the embassy / the order of the speakers and the outcome of the visit / the return. The character studies should include the way that Odysseus snatches the moment from Phoenix to be the first (with the greatest impact) / the nature of his arguments and the effectiveness of his approach / the appropriate nature of this with the epithet "wily" etc. For Achilles there should be the reasonable anger he feels/ but also the excess / that he cannot lay the ghost here: this is his chance to move on but he retains the childlike sulking and so will lose his friend etc.</p> <p>6 for the outline and 10 for the two characters.</p> <p>There must be some of each character, but does not need to be evenly 5 + 5.</p>	[16]
[Total mark available for Section B: 16]		

Topic Thirteen: Sophocles: *Oedipus the King* and *Antigone*

Section A.

Question	Expected answers	Marks
1 (a)	blind [1] prophet [1]	[2]
(b)	discover the murderers of Laius (the old king) [1] and then execute or exile them [1]	[2]
(c)	to explain the prophecy more clearly [1] to ask if he can assist in finding more detail about the whole thing etc.[1] OR because Teresias is a prophet of Apollo [1] so is the logical one to send for to ask about this.	[2]
(d)	that Oedipus killed his father [1] and married his mother [1]	[2]
(e)	Oedipus starts politely and graciously “we are in your hands” / tries to bring Teiresias round by appealing to him “we beg you on our knees” / finally driven to anger “You scum of the earth” Teiresias begins by hinting at something awful - reminds me of playground tactics “I know something awful but I couldn’t possibly tell..” - calculated to wind someone up. / remains obdurate “you’ll get nothing from me” etc / hinted criticism lines 369-70 / we sympathize with Oedipus’ words “you’d enrage a heart of stone”	[4]
[Total: 12]		

Question	Expected answers	Marks
2 (a)	He's been guarding the dead body of Polyneices (Antigone's brother, will do) [1] to stop anyone burying it [1]	[2]
(b)	Someone has managed to sprinkle dust on the body [1] so he has failed to do his job properly and he supposes the penalty will be death [1]	[2]
(c)	Dispute over who should be king of the city [1] they killed each other trying to sort it out.[1] (or similar)	[2]
(d)	Support: he regarded Polyneices as a traitor for attacking the city [1] you can't allow a city to descend into anarchy when civil war threatens [1] important to be a strong king etc. He regarded Eteocles as a hero for defending the city as rightful king [1] Criticism: all the dead deserve burial [1] Antigone can't be expected not to bury her brother (or similar)	[2]
(e)	The sentry's hesitation, his dithering, his nervous chatter, his very ordinariness, his believability etc. 2 marks for points, 2 for evidence.	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	Public stoning	[1]
(b)	To avoid the defilement [1] and keep piety (he leaves some food) [1]	[2]
(c) (i)	He talks of her as his bride because he was going to marry her (before Creon's edict)	[1]
(ii)	Antigone is already in the underworld [where all souls went at death according to the Greeks]	[1]
(iii)	Haemon believes Creon committed a crime in preventing Antigone from burying her brother (any explanation of Creon's error in condemning Antigone)	[1]
(d)	Any two of: he holds Antigone in an embrace [1] and covers her with his blood [1] they lie finally entwined like bride and groom [1]	[2]
(e)	Build up of the tension (p.121 - the prayer to Hecate, the burial of P., when all the while Antigone was still languishing in the tomb) / the pathos of Haemon flinging his arms round her waist / the use of bits of direct speech (in the passage and Creon's outburst when he hears Haemon's strangled cries earlier) / the tension of drawing his sword to kill his father, lunging, missing then killing himself in despair / the pathos of the final view of the two embracing in death etc. Some comparison with alternative possibilities would be a nice (modern cinematography)	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	Believability of Oedipus as a character / the fact that he is trying to do the right thing – we're rooting for him / he's a bit like us – thinks he know it all, cocky / the nature of the psychology – fairytales –working our anxieties through myths / good bit of blood and gore / nice bits of pathos (children at end) / love to have the awful cranky Tiresias / consideration of the dramatic impact of the tragedy? etc. marks for points plus up to 2 for evidence of each point.	[16]
2	Importance of the state / need to put the state before individual loyalties – details from Creon's first speech and his argument with Haemon and Tiresias and Antigone / Antigone believes that divine laws ranscend all / her argument about not being able to replace a brother because her parents are dead / final discussion to consider how far Creon is just pig-headed and Antigone had a martyr complex / some conclusion of blame worthiness. Marks 6+6+4 for the three questions – points + evidence as usual.	[16]
[Total mark available for Section B: 16]		

Topic Fourteen: Euripides: *Hippolytus* and *Alcestis*

Section A.

Question	Expected answers	Marks
1 (a)	Any two from: that's how it is when Aphrodite zaps you [1] others (in mythology) have succumbed to adulterous Zeus and are fine on Olympus [1] men turn a blind eye anyway [1] we're all human: be pleased you have a good side too [1] go for it and love him – it's pride to resist [1]	[2]
(b)	1 st just keeping it secret [1] 2 nd will power to stop herself loving [1] 3 rd had resolved to die[1]	[3]
(c)	Hated by all men	[1]
(d)	She despises them [1] they preach faithfulness while being adulterous [1] she can't understand how they can be so deceitful [1]	[2]
(e)	Phaedra: high-handed and full of indignation at the nurse's suggestion / moved by the nurse's continued efforts / suggests she wants to be led astray after all. Nurse: good relationship with the queen (cheeky enough "stop preaching" / sees through the outward appearance of nobility (she pushes her on knowing she'll break through the barriers?) knows her all too well / practical (better alive and sullied than innocent but dead) 2 points + evidence	[4]
[Total: 12]		

Question	Expected answers	Marks
2 (a)	Theseus has called down Poseidon's curse on his son [1] because of what he believes Hippolytus did to Phaedra [1]	[2]
(b)	Two of: He did it without thought of the consequences [1] without checking the facts [1] no apparent thought for the fact that Hippolytus is his <u>son</u> [1]	[2]
(c)	pleased	[1]
(d)	Three of: He is taking pleasure in Hippolytus' downfall [1] trusting his wife's words without any investigation [1] using Poseidon's gift of 3 curses to kill his son instead of an enemy [1] offending Poseidon by requiring him to do this [1]	[3]
(e)	gory details (dragged along / tearing flesh) / dramatic direct speech / characterisation of the messenger's regret that they couldn't get there fast enough / dramatic suspense of the "still breathing...for a while" / pathos of the image of the mares reared in own stables / some understanding of the rhetorical processes 2 points + evidence	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	<p>Two of:</p> <p>Gods had offered Admetus [1] that someone could die in his place [1] no one else would [1]</p>	[2]
(b)	<p>Any three from:</p> <p>I brought you up to be master of the house, not to die for you [1] there is no rule that says fathers die for sons [1] it's fair: don't die for me and I won't die for you [1] you like living, don't you think I do too [1] you were only too pleased to take up the offer of avoiding death: Alcestis is only dead because you didn't [1]</p>	[3]
(c)	<p>One of:</p> <p>honour of dying for his son / he was old / he'd achieved all he might want (power, children)/ hypocrisy: the old say they're ready to die but aren't really [1]</p> <p>Rationale of why they find it the most cogent (e.g. He old have had so many experiences, fairness would mean you give the young the chance to have them too [2]</p>	[1 + 2]
(d)	<p>Makes him snappy with his father / naturally upset at his wife's death / angry with his father's appearance at the funeral (hypocrisy as he sees it) histrionic (last line?) cutting off his nose to spite his face (he needs support now she's dead) Euripides' use of measured debating style for him. 2 points + evidence</p>	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	<p>Nature of relationships, parents/ son/ husband/ wife/ close friend. Obligations of relationships. What we should learn about all of this. Evidence of any points of the conflicts that they all face (introduction to Davie is good for this), the reasons each give for their various viewpoints.[10]</p> <p>Whether they like the notion of a happy ending / whether they think that the characters could have behaved differently / whether they have learnt anything out of all this.[6]</p>	[16]
2	<p>Consideration of each of the characters (including the chorus) to assess how far each moved the action closer to tragedy, Hippolytus' complete extremism over chastity, a pompous self righteousness; Phaedra's obsession with H. (understandable?) and readiness to be led by the nurse (less forgivable, but very human?) / the nurse's interfering, good intent but ultimately very shortsighted, she probably had the most potential to influence Phaedra well/ the chorus' unhelpful vacillations / Theseus' readiness to believe the worst in his son (difficulty of the bastard child?) / Hippolytus' keeping of his promise not to tell of Phaedra's love, misguided if noble? / everyone's entrenched positions etc.</p> <p>1 Mark for points + up to two marks for evidence of each.</p>	[16]
[Total mark available for Section B: 16]		

Topic Fifteen: Aristophanes: *Archanians* and *Lysistrata*

Section A.

Question	Expected answers	Marks
1 (a)	A famous Athenian general of the time [1] because he makes a grand and obvious high profile figure to act as a stereotype [1]	[1 + 1]
(b)	Dionysus (god of wine / Bacchus)	[1]
(c)	King Archon [1] he presides over the festival [1]	[2]
(d)	He's been to battle and got wounded	[1]
(e)	He's made an individual peace [1] so he doesn't have to deal with any of the restrictions hardships of the war [1]	[2]
(f)	the neat balancing of the misery of Lamachus with the jollity of Dikaiopolis' feast / sexual references (rejoicing prick) / sexual innuendo (another part of me stand up...) / joke of <i>seeing</i> Doctor Pittalus to make eyes better / humour in coming out of the drama to talk directly to the judges and refer to his hopes for the winning vote?	[4]
[Total: 12]		

2 (a)	comes from Sparta [1] women as tough as the men [1]	[2]
(b)	Two of: women generally didn't get out and about [1] there are so many different nationalities together [1] there's a Spartan among them and they are at war with Sparta [1]	[2]
(c)	Two of: on their husbands [1] dealing with the baby [1] waking up the servants [1]	[2]
(d)	give up sex [1] to stop the war [1]	[2]
(e)	joke about the tough Spartans: explaining that it starts with just the healthy look, then the comic idea of a woman throttling a bull / joke with the Scottish (Spartan) accent / sexual innuendo (fertile vale / Corinthian)	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	Athenian[1]	[1]
(b)	Spartan [1]	[1]
(c)	Because the women have refused to have sex with them [1] until they cease waging war on each other [1]	[2]
(d)	One of: beautiful [1] unclothed [1]	[1]
(e)	They are all Greeks, yet they ruin Greece with war (mention of the Persians allowed) [1] The Athenians owe the Spartans because they helped the Athenians against Hippias (restored democracy) [1] The Spartans owe the Athenians because they saved the Spartans during a Helot revolt [1]	[3]
(f)	she is reasonable (hard words but not undeserved) focuses on their preconceptions (I'm a woman not brainless) in control (catch them when they're aroused not satisfied) etc. Different from the men because they are obsessed with sexual innuendo. This scene offers the clearest contrast with the feminist style male-obsessive / female-in-control scenario? Reward anything sensible 2 points plus evidence.	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	<p>Selection of characters to illustrate the variety (different sellers of merchandise in Acharnians/ ambassadors at the assembly etc, various men and husbands in Lysistrata) / answer may focus on the different characterisations of individuals (the accents, the poor man driven to selling his daughters by the war etc.) or on the nature of the speedy interchanges that it allows the main characters to have (selection of different possible offerings from the sellers, jokes about the specialities of the areas) and the wider issues like the endless different men trying to draw out the women but the same stereotyping of the male sex driven creature in Lysistrata). Anything sensible that covers some reasonable ground, exploring the nature of vast numbers of supporting cast. Must cover ground from both plays but there can be some flexibility.</p> <p>Max 10 marks for the examination of only one play.</p>	<p>[16]</p>
2	<p>Even consideration of the nature of his argument in each play:</p> <p>Acharnians: the advantages of peace time in terms of economy / stupidity of the causes of the war in the first place / nature of the ambassadors (and politicians) lining their own purses (furthering their power bases).</p> <p>Lysistrata: the fantasy/reality of women holding the real power in political life / the feasibility of any such holding to ransom / some argument (brief) about what each side have done for the other in the past and so the stupidity of the current fighting / the lack of apparent deep purpose in the war existing for the men</p> <p>Comparison of the two: one may work better in convincing argument, the other by belittling the motivations of all?</p> <p>Anything sensible that is backed by specifics from the plays. There must be evidence from both plays but the marks can be reasonably fluid.</p> <p>Max 10 marks for details of only one play.</p>	<p>[16]</p>
<p>[Total mark available for Section B: 16]</p>		

Topic Sixteen: Herodotus: *The Persian War*

Section A.

Question	Expected answers	Marks
1 (a)	To win the island of Naxos	[1]
(b)	Darius (Persian king) [1] suspicious of his success [1]	[2]
(c)	Darius ruled masses of nations [1] so his power was too great to tackle [1]	[2]
(d)	Gave up his power as tyrant/restored democracy [2] he hoped the Milesians would want to join him [1]	[3]
(e)	Dramatic tale of the tattooed mad / details smack of a spy thriller (or <i>Treasure Island</i>) / lots of putting thoughts into the heads of characters etc.	[4]
[Total: 12]		

2 (a)	Good cavalry [1] and archers [1]	[2]
(b)	killed Hipparchus (or just driven out the tyrants)	[1]
(c)	War archon (or description of role)	[1]
(d)	stretched out their battle line [1] making centre thinner and flanks thicker [1]	[2]
(e)	Any two of: Allowed centre to be pushed back [1] encouraged the Persians to charge on through [1] then brought stronger flanks round in pincer movement [1]	[2]
(f)	emotive language (enslave / make her free) / personal glory as bait (memorial greater than tyrannicides') use of exaggeration (gravest danger ever), huge sense of urgency / future glory for city too as bait (make our city a leading light) etc.	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	The Athenian general	[1]
(b)	The oracle had suggested it [1]; the Greek triremes were best suited to the conditions here [1] given that they were outnumbered [1]; it was part of a clever strategy to trick Xerxes (keeping the men awake) etc.	[2]
(c)	Watching on the hillside on the mainland [1] from a vantage point [1]	[2]
(d)	They all thought Xerxes was watching them personally.	[1]
(e)	details of: the Aeginetans' rude remarks at Themistocles' ship; or the story about Adimantus' supposed treachery	[2]
(f)	Starts like a story "Dawn was breaking" [1] sets a moral tone with Themistocles rallying speech [1] good description of the ebb and flow of the battle, one minute the Greeks are backing in to the shore, the next they're surging forward [1] the magical moment of the ghostly figure [1] the dramatic launch into direct speech [1]	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	There's the intriguing quality of a man who has a clear idea of how to achieve something and works against the mainstream ideas to bring it about / Both figures have a charismatic quality about them: the stuff that heroes are made on... / there's interest in the craftiness of Themistocles. Reward anything sensible that is backed up by specific examples. Marks for factual information, with up to 2 marks for supporting evidence.	[16]
2	Historical accuracy is there in the variety of accounts, and the comments about the reliability of his evidence etc. / Storytelling is evident in the capacity he has to include such details as miraculous events without particular comment / There's a lot of gossipy stuff too, especially where the Greeks are bickering with each other / He likes the little anecdotes too (Scillias story etc.) The use of direct speech even where he cannot know the original words as a means to make his narrative more interesting, equally one might argue that that was the convention in historical writing of <u>his</u> day. Marks for factual information, with up to 2 marks for supporting evidence.	[16]
[Total mark available for Section B: 16]		

Topic Seventeen: Virgil *Aeneid* Books 1, 2, 4

Section A.

Question	Expected answers	Marks
1 (a)	Any two of: Judgement of Paris [1] Ganymede [1] knowledge that Trojans' descendants will conquer Carthage [1]	[2]
(b)	banquet [1]	[1]
(c)	husband / Sychaeus killed by king of Tyre / Pygmalion [1] Dido told by Sychaeus' ghost to escape [1]	[2]
(d)	Any three of: will hide / put to sleep Ascanius [1] Cupid to impersonate Ascanius [1] when Dido puts him on his lap he must breathe passion into her [1] use gifts from Troy to inspire her with love [1]	[3]
(e)	Discussion of e.g. flattering towards to Cupid, distrustful / fearful of Juno, protective of Aeneas, devious / scheming, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		

2 (a)	Any two of: flames on Iulus' / Ascanius' head [1] thunder [1] shooting star [1]	[2]
(b) (i)	sacred objects / gods [1]	[1]
(ii)	Aeneas cannot carry them because impure / polluted / covered in blood [1]	[1]
(c)	lost / killed [1]	[1]
(d)	Any three of: do not weep for Creusa [1] set sail [1] seek Westland / river Tiber [1] marry a new bride [1] love their son [1]	[3]
(e)	Discussion of e.g. short clear instructions, expression of reassurance to father, clear description of where to meet, opinion of Aeneas' decision that they split up, opinion of Aeneas' allowing Creusa to walk behind, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a) (i)	storm [1]	[1]
(ii)	Dido and Aeneas to cave [1] 'marriage' [1]	[2]
(b)	Juno (or accurate identifying description) [1]	[1]
(c)	no longer concerned with reputation / appearance / allowed love affair to be public / called it marriage [1]	[1]
(d)	Rumour to Iarbas [1] Iarbas' prayer to Jupiter [1] Jupiter sends Mercury to Aeneas [1]	[2]
(e)	Discussion of e.g. emphasises Aeneas' activeness / agility / physical fitness, his beauty, his apparent suitability as partner for Dido, Aeneas only visiting Carthage as Apollo only visiting Delos, the hustle and bustle of the scene, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from lines 7 - 12]	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	1 mark for each plausible comment on a Roman reader's response to Aeneas' behaviour + 1 mark for each relevant example up to MAX. 16, e.g. comments on his old-fashioned, epic heroism in Troy, his leadership qualities in leading the escape, his apparent unheroic weakness in the storm, his care for his men and suppression of own feelings when lands in Africa, his abandoning of Dido to fulfil mission but at a cost to his own happiness, etc.	[16]
2	1 mark for each plausible comment on the lasting qualities of the Aeneid + 1 mark for each relevant example up to MAX. 16, e.g. comments on Virgil's narrative techniques, his use of the gods, the tension he creates between personal happiness and the fulfilment of destiny, the tragedy of Dido's love, etc.	[16]
[Total mark available for Section B: 16]		

Topic Eighteen: Ovid *Metamorphoses* Books 7, 8

Section A.

Question	Expected answers	Marks
1 (a)	Any three of: Medea fell in love with Jason [1] gave him herbs / spells [1] to enable him to capture Golden Fleece [1] and in return Jason took Medea to Greece to be his wife [1]	[3]
(b)	Any two of: burnt / poisoned Jason's new bride [1] set fire to King of Corinth's palace [1] killed her sons [1]	[2]
(c)	married her [1]	[1]
(d)	Aegeus recognised family crest on Theseus' sword [1] and knocked poisoned cup from his lips [1]	[2]
(e)	Discussion of e.g. use of digression to create suspense, potential tragedy averted at last minute, mythological explanation for natural phenomena, etc. [1 mark for each selection of a typical feature of Ovid's narrative technique from the passage + 1 mark for each explanation]	[4]
[Total: 12]		

2 (a)	to avenge murdered son [1]	[1]
(b)	Any two of: (crest on) helmet [1] ability / strength in throwing spear [1] firing arrows [1] when dressed in purple / riding horse [1]	[2]
(c)	cut off / attempted to give to Minos father's tress of (purple) hair [1] on which safety of city depended [1]	[2]
(d)	rejected by Minos [1] attacked by father who had become sea eagle [1] turned into bird / Shearer / Ciris [1]	[3]
(e)	Discussion of e.g. indecisive, fickle, torn between love and loyalty, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage up to MAX. 4]	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	maze for Minotaur [1]	[1]
(b)	Minos' fleet controlled sea [1]	[1]
(c)	fisherman / shepherd / peasant / ploughman [1]	[1]
(d)	Daedalus had told Icarus not to fly too close to sun / to keep to middle course / to follow him [1]	[2]
(e)	Any four of: Daedalus' nephew came to him as pupil [1] invented saw [1] and compass [1] Daedalus jealous [1] and flung him off Acropolis [1] lied that nephew had fallen off [1] Athena / Pallas changed boy into bird [1]	[4]
(f)	Discussion of e.g. exhilaration by listing names of islands over which they flew, pathos by 'a father no longer' / repetition of Icarus, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	1 mark for each plausible comment + 1 mark for each relevant example up to MAX. 16, e.g. discussion of how far human females (e.g. Medea, Scylla, Procris) and goddesses (e.g. Juno in causing plague on Aegina, Diana in sending boar to Calydon, Aurora in desire for Cephalus) are responsible for suffering, and are justified in what they do, with some balancing comments on females who do not cause suffering (e.g. Baucis) and/or on males who do cause suffering (e.g. Daedalus, Meleager, Erysichthon)	[16]
2	1 mark for each plausible comment + 1 mark for each relevant example up to MAX. 16, e.g. comments on how seriously or light-heartedly Ovid treats sexual desire and treachery (Medea and Jason, Scylla and Minos), distrust and jealousy (Cephalus and Procris), grief (Daedalus, Meleager), love and revenge (Meleager), hospitality and devotion, old age and death (Baucis and Philemon), impiety and greed (Erysichthon), etc.	[16]
[Total mark available for Section B: 16]		

Topic Nineteen: Pliny a selection of his letters

Section A.

Question	Expected answers	Marks
1 (a)	lawyer [1] wills / inheritances / legacies [1]	[2]
(b)	died [1] colonnade / portico [1]	[2]
(c)	miscarriage [1]	[1]
(d)	robbed him of heir / grand-daughter nearly lost life [1] Plus: shows Calpurnia can have children [1] who will have splendid start in public life / benefit from reputation of family [1]	[3]
(e)	Discussion of e.g. Calpurnius very critical of Pliny but Pliny eager to please, confident that has behaved impeccably, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		

2 (a)	no teacher [1]	[2]
(b)	Any three of: most pleasant [1] can be properly brought up / supervised by parents [1] costs less [1] children will grow to love home town [1]	[3]
(c)	one third of money parents raise to hire teacher [1] if parents pay they will take care to hire good teacher [1]	[2]
(d)	find candidates to be interviewed for teaching posts [1] had large number of students [1]	[2]
(e)	Discussion of e.g. friendly, close to Tacitus, busy, impatient, eager to help home town, honoured by people of home town, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	Any four of: carriage [1] heat [1] fever [1] stop at Pergamum [1] ship [1] contrary winds [1] late arrival [1]	[4]
(b)	Trajan's birthday [1]	[1]
(c)	good feelings / love [1]	[1]
(d)	private citizens holding on to large sums of public money / cities had paid out large sums of public money wrongly [1]	[1]
(e)	if surveys done honestly, money could be recovered from building contractors / believed there were none in Bithynia [1]	[1]
(f)	Discussion of e.g. parts of letter seem friendly and affectionate, trusting and flattering but other parts seem formal and demanding, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	1 mark for each reason why Pliny was sent to Bithynia and for each plausible comment on how well carried out what he was sent to do + 1 mark for each relevant example up to MAX. 16, e.g. comments on the way Pliny dealt with the criminals who had been illegally freed, the setting up of a fire brigade, the financial difficulties with the construction and repair of certain public buildings, Christians)	[16]
2	1 mark for each plausible comment on Pliny's strengths and weaknesses + 1 mark for each relevant example up to MAX. 16, e.g. comments on his relationship with members of his family, attitude towards slaves, dealings with home town, performance in Bithynia, way he presents himself in his letters, etc.	[16]
[Total mark available for Section B: 16]		

Topic Twenty: Tacitus *Empire and Emperors* chapters 1-6

Section A.

Question	Expected answers	Marks
1 (a)	79 / (nearly) 80 [1]	[1]
(b)	all rivals killed / defeated etc. / gave money to army / food to people / peace to all / promoted supporters, etc. [1]	[1]
(c)	Any two of: temple [1] deified / treated as god [1] statue [1]	[2]
(d)	Any two of: oath of loyalty (from consuls, commander of Praetorian Guard, Controller of Corn Supply, senate, army, people) [1] had given password to Praetorian Guard [1] had official armed bodyguard [1] sent instructions to army [1]	[2]
(e)	Any two of: list of state's resources [1] number of troops [1] details of fleets [1] finances (taxation, expenditure, grants) [1] advice that empire should not be extended [1]	[2]
(f)	Discussion of e.g. misunderstanding, Tiberius' quickness to take offence, Gallus' flattery, obsequiousness, lack of straight talking on both sides, etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		

Question	Expected answers	Marks
2 (a) (i)	double pay / 1 denarius a day [1]	[1]
(ii)	16 years [1]	[1]
(iii)	cash gratuity / no veteran service [1]	[1]
(b)	Any two of: three legions in one camp together [1] normal duties suspended after Augustus' death [1] soldiers hoped to exploit Tiberius' inexperience [1] inflammatory role of Pescennius / ex- cheer leader [1] rabble rousing / lie of Vibulenus [1] etc.	[2]
(c)	Any two of: especially concerned for bravest legions [1] would discuss their concerns in senate when recovered from bereavement [1] Drusus would make some immediate concessions [1]	[2]
(d)	eclipse of moon [1]	[1]
(e)	Discussion of e.g. did not take enough sensible precautions [1] because rebels able to post sentries [1] showed patience / authority [1] by raising hand for / waiting for silence [1] attempted to establish firm control [1] by not reading out Tiberius' letter until silence [1] did not exacerbate situation [1] by responding to insolent looks [1] etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		

Question	Expected answers	Marks
3 (a)	seduced wife (Livilla) [1] had Drusus murdered / poisoned [1]	[2]
(b)	told Tiberius that Agrippina plotting to overthrow Tiberius [1] and Agrippina that Tiberius planning to poison her at dinner [1]	[2]
(c)	Any four of: sole commander of Praetorian Guard / emperor's bodyguard [1] had concentrated Praetorian Guard in one barracks in Rome [1] gained Tiberius' friendship [1] saved Tiberius' life when dining in the Cave [1] persuaded Tiberius to retire from Rome / to island / Capri [1] etc.	[4]
(d)	Discussion of e.g. Tacitus' anger, outrage, disgust, etc. illustrated by describing Tiberius as 'in a frenzy', corpses as 'piled in heaps' / 'rotting', final sweeping generalisation 'compassion disappeared as brutality flourished', etc. [1 mark for each plausible comment + 1 mark for each relevant detail from passage]	[4]
[Total: 12]		
[Total mark available for Section A: 24]		

Section B.

Question	Expected answers	Marks
1	1 mark for each plausible comment on Tacitus' techniques to maintain his readers interest + 1 mark for each relevant example up to MAX. 16, e.g. comment on the variety of events he describes (senatorial debate, military mutinies, provincial matters, curiosities like the phoenix, treason trials, other domestic events and disasters, Tiberius' death), his powers of characterisation, use of dramatic speeches, inclusion of personal comments, etc.	[16]
2	1 mark for each plausible comment on degree to which Tacitus is fair / impartial + 1 mark for each relevant example up to MAX. 16, e.g. comment on way Tacitus portrays Tiberius on his accession, involvement in treason trials, relationship with Sejanus, etc.	[16]
[Total mark available for Section B: 16]		

