

Example Candidate Responses

Cambridge
International
AS & A Level

Cambridge International AS & A Level Classical Studies

9274

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Paper 1

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Paper 2

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Paper 3

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Paper 4

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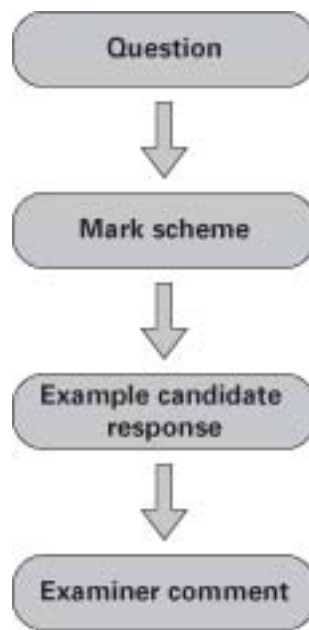
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Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Classical Studies (9274), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet a selection of question types and a range of candidate responses has been chosen as far as possible to exemplify grades A, C and E. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each component has been adopted:



Each question is followed by an extract of the mark scheme used by examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at <http://teachers.cie.org.uk>.

Assessment at a glance

Cambridge International AS Level

| Component | Component Name | Duration | Raw mark | Weighting (%) | Type of Assessment |
|----------------|--------------------|----------|----------|---------------|---|
| Paper 1 | Greek Civilisation | 1½ hours | 50 | 50 | Written paper externally set and marked |
| Paper 2 | Roman Civilisation | 1½ hours | 50 | 50 | Written paper externally set and marked |

Cambridge International A Level

| Component | Component Name | Duration | Raw mark | Weighting (%) | Type of Assessment |
|----------------|--|----------|----------|---------------|---|
| Paper 1 | Greek Civilisation | 1½ hours | 50 | 25 | Written paper externally set and marked |
| Paper 2 | Roman Civilisation | 1½ hours | 50 | 25 | Written paper externally set and marked |
| Paper 3 | Classical History: Sources and evidence | 1½ hours | 50 | 25 | Written paper externally set and marked |
| Paper 4 | Classical Literature: Sources and evidence | 1½ hours | 50 | 25 | Written paper externally set and marked |

Candidates wishing to follow a staged assessment route to the Advanced level qualification may take the Advanced Subsidiary qualification first.

Teachers are reminded that a full syllabus is available on www.cie.org.uk

Paper 1 – Greek Civilisation

Generic marking descriptors: gobbet essays (AS Level)

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Generic marking descriptors: full essays (AS Level)

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Question 3

- 3 'Alexander was a better political leader than a military leader.' Explain to what extent you agree with this statement. [25]

Mark scheme

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Points for discussion may include:

- his ability to manipulate popular opinion and the way he was viewed by his men and the people within it;
- his use of religion;
- his treatment of Athens and the glorious past that it represented;
- his treatment of public opinion over the Persians;
- discussion of his military skills and leadership;
- his administration of conquered territory.

Example candidate response – grade A

3. 'Alexander was a better political leader than a military leader.'
Explain to what extent you agree with this statement.

Alexander the Great's political and military decisions are considered to be one of the main factors that attributes to his 'greatness'. However, ~~it is not~~ considering his ~~actions, it is~~ the actions that he made and the consequences that followed throughout his military and political career, Alexander ~~was~~ ^{made} a better military leader than a political one.

Alexander's role as a military commander is one that he took very seriously. His quick-thinking and wit allowed him to become the revered man that he is today. An example where this is shown is his pursuit for Bessus, one of Darius', the King of Persia's ~~generals~~ generals. When he realised that ~~the~~ ~~Bessus~~ Bessus had burnt all the wooden boats that ~~he~~ he needed to get across the river Oxus, he decided to ~~take~~ take the hide that he used to build the tents and use it to float across so that he could continue his chase. Another incident where his wit is shown is ~~his~~ his capture of the Sogdian Rock, where ~~the~~ the Sogdians taunted him, saying that he would need 'winged soldiers' to get up to the top of the rock where they were taking refuge in. ~~Alexander~~ Alexander did just so, recruiting men from his army who could mountain climb and ordering them to go climb up the rock and as a result, shock them into submission.

~~This tactical~~ The tactical skills that Alexander inherited from his father Philip the Second was also an integral part in his success as a military leader. ~~He~~ He was well-aware

of the terrains where his battles took place, and used them to his advantage. He also made sure ~~of the terrain~~ to use the ~~terrain~~ strategic decisions of his opponents against them to win his battles. At the Battle of Araxians, for example, ~~he~~ as soon as he noticed that the Persian army was reinforcing its left flank, he ~~was~~ ordered ~~to~~ a direct attack on ~~the~~ the centre of an opposing army, that had weakened itself. ~~At the battle of Issus,~~ Before the Battle of Issus where he was subduing the west coast on pursuit of Darius, ~~when~~ he was told that Darius ~~took~~ a chase to go through the Amanic gates and was ~~located~~ located behind Alexander and his army, destroying the recovery centres of the Macedonians along the way, he quickly turned around and cornered Darius and his army to a unfavourable location for the Persian army, where the ~~size~~ magnitude of ~~the~~ the army proved to be a disadvantage. ~~He~~ Alexander also made sure that ~~he~~ knew about the layout of the Persian army before the ~~the~~ Battle at Gaugamela by interrogating prisoners. ~~He~~ He also disregarded Parmenion's suggestion to attack the Persians at night, not wanting to give ~~the~~ Darius any excuse to ~~justify~~ justify his defeat, ~~and~~ and more sure that his men were well-rested ~~in~~ in preparation for the next day. This proved to be effective, as Darius ordered his army to stay awake and alert through the night ~~so~~ just in case they were attacked at night. Alexander also ~~thwarted~~ thwarted the Persians' use of the ~~of~~ scythed chariots, ~~by~~ by the flexibility of his phalanx which would just let the chariots pass through without harming the ~~of~~ Macedonian army.

A similar action is taken in the Battle of the Hydaspes, where the ~~use~~ use of elephants by Porus and his army failed to be effective as the ~~Greek~~ Macedonian cavalry ~~surrounded~~ surrounded the elephants, which stampeded on their own soldiers in the Indian army.

Alexander's relationship with his army was also much better ~~to~~ than his relationship with the Greek or Macedonian people. ^{The basis of his} ~~his~~ leadership as ~~an~~ ~~autokrator~~ ~~was~~ strategos autokrator ~~was~~ 'first among equals' - he befriended members of the army, knew their names and led from the front line, putting himself at risk first unlike Darius. ~~The~~ The army also knew that Alexander would never force them to do anything that he wouldn't do himself - at the Gedrosian desert he refused to take the ~~the~~ small amount of water that ~~the~~ ~~the~~ some soldiers had found, claiming that he would suffer through all the hardship with them.

~~As~~ As soon as he took on the Persian customs and enforced ~~his~~ his policy of fusion, ~~the~~ Alexander's relationship between the Macedonians ~~to~~ began to deteriorate. Many of his ~~own~~ own men, who had been with him for a long period of time, did not approve of this political decision at all. He was no longer 'first among equals', but a descendant of Ammon (which was supposedly glorified by the Oracle at Siwah), held in a higher regard than the rest of his people. The proskynesis incident is ~~proof~~ proof of this ~~his~~ his own companions, and Callisthenes,

Persian dress (wearing purple was thought to be ostentatious), and replacing veterans with new Persian recruits was not what a Macedonian leader should have done. All this, along with Alexander wanting to venture further east and conquer the land there ^{after 8 years of battle} here ~~was~~ ^{A. here} unwise political decisions that caused the ~~mutinies~~ mutinies and conspiracies that Alexander was so paranoid of.

Although Alexander's early political career that was started off by his father ~~was~~ proved to be successful at first, ~~the~~ the ~~political~~ political changes that he made later on as he became more confident ~~was~~ are proof of how he was a more successful military leader than a political one.

better on military aspects than political aspects.

20/25 ✓

Examiner comment – grade A

The candidate shows a clear understanding of the issues involved in the question, discussing both the political and the military aspects of Alexander's leadership. The candidate starts by mentioning different examples of Alexander's skill in commanding his army. Amongst the aspects discussed, appropriately illustrated with incidents from his campaigns are his quick thinking, tactical skills and strategy. The major battles of Granicus, Issus and Gaugamela are all mentioned, with a good knowledge of the different ways in which Alexander achieved victory, as well as the Battle of Hydaspes.

The candidate then moves on to discuss more personal aspects of Alexander's leadership, such as his relationship with his men, as the "first among equals" rather than a superior general. This is then contrasted with his later adoption of Persian customs, such as *proskynesis*, and the way he came to consider himself as semi-divine, which were a factor in the reason some of his supporters mutinied. This analysis deals with the more political aspects of Alexander's leadership, but the candidate does not overtly discuss these areas as being political. The candidate finishes with a definite conclusion that Alexander was a more successful military than political leader.

The answer reveals a very good knowledge of Alexander's military campaigns, which is not matched by a similar level of knowledge about his political leadership. The answer was placed at the top of Level 2. Had the candidate expanded the discussion of Alexander's political leadership, and mentioned other aspects, such as his relationship with Athens, this would have meant that the answer would have dealt with all parts of the question in equal depth, and this would have placed it into Level 1.

Mark awarded = 20 out of 25

Question 11

- 11 What did Athenian vase-painters gain and lose by the transition from the black-figure to the red-figure technique? You should refer to **three** examples of each technique in your answer. [25]

Mark scheme

- 11 What did Athenian vase painters gain and lose by the transition from the black-figure to the red-figure technique? You should refer to three examples of each technique in your answer. [25]

This question requires candidates to display some straightforward knowledge of the advantages and disadvantages of each of the techniques, supported by detailed knowledge of relevant and recognisable pots by particular artists.

Candidates may refer to the following points:

GAINS:

- easier to paint figures on pots than to incise them;
- use of brush allowed freer style;
- brush gave greater sense of three-dimensional volume;
- emotion more easily depicted;
- red-figure corresponded more closely to flesh tones;
- quicker to produce and therefore cheaper and more cost effective;
- depiction of muscle and drapery.

LOSSES:

- emotion;
- dramatic effects could be produced with darker figures highlighted against simple paler background;
- a master could achieve minute detail in black-figure.

On red-figure pots the decorative motifs continued to be painted using the black-figure technique.

Example candidate response – grade C

11

In the transition from black figure to red figure vase painting, the Athenian painters gained more than they lost. The restrictions of black figure vase painting were almost entirely stripped away and greater innovations could then be made to vase painting. These differences, gains and losses are evident when comparing the Exekias belly amphora, the Euthemides belly amphora and the ~~Andokides~~ ^{Andokides Painter} ~~Andokides~~ ^{amphora} and ~~Stasios~~ ^{Stasios}.

These were gains to be made in the transition of black figure to red figure vase painting. The limitations of black figure compared to red figure are very obvious, take the Exekias belly amphora and the Euthemides belly amphora for example. On the black figure Exekias belly amphora the figures are painted in silhouette, this generally allows little room for particular detail and movement is extremely static.

Although on this vase Exekias was managed to give some detail through incision on Achilles' and Ajax's cloaks and also the plumes on their helmets. Generally portrayal of detail and ~~and~~ smooth movement is extremely difficult and almost impossible to achieve in black figure painting. However close detail and smooth movement are easily shown in the style of red figure. On the Euthemides belly amphora, the figures of the three drunken youths are all painted on the red of the clay in outline. Muscular definition and detail are all portrayed so

Much better in this style of painting. Also the Athenian painters gained more of a chance to improve on the portrayal of drapery along with movement, as with the advance into red figure came the pioneer painters (Eukleides was a pioneer painter), who focused on the portrayal of torsion and movement in their work as well as drapery, on the Eukleides' belly amphora the three drunken youths are shown dancing (posturing) and moving forward into space. A large piece of cloth is also shown on one of the youths, draped loosely over a shoulder and swaying away from the body (also suggesting movement). On this frieze there are also examples of depth, where the youths' bodies overlap and where another of the youths' cane overlaps the palmette pattern of the border.

? | With the introduction of red figure came the innovation of coloured slips. While this kind of slip was easily worn away over time, it can still be seen, for example, in one of the drunken youths' headbands on the Eukleides' belly amphora. The colour of the slip in this instance is purple.

The Eukleides' amphora and the Andokides painter amphora is an example of a bilingual vase, meaning that it contained both red and black figure styles. While there aren't many of these vases around, they were being produced when painters were not sure how good the market was for the new red figure style.

red figure vases proved to be a successful advance.

Overall I believe that the Athenian vase painters gained far more in the transition to red figure, than what was ever gained in black figure painting.

They gained detail, new techniques and also new innovations, with a very brief period of the bilingual painting style in between the black ~~and~~ figure and red figure styles.

15/25 ✓

A use of incision & paintbrush
A relief line

more examples of pots needed.

Examiner comment – grade C

The candidate starts by concluding that Athenian potters gained more than they lost in the transition from black to red figure Vase painting. The candidate then goes on to mention three specific pots, Exekias' *Ajax and Achilles*, Euthymides' *Three Men Carousing* and the Andokides Painter's Bilingual Pot. There is a sound description and analysis of the pots of Exekias and Euthymides, contrasting the effects of black and red-figure painting, with some comparison made between the two styles. The Andokides' Painter's Bilingual pot is just mentioned, without any description or analysis. The candidate also showed confusion over the use of coloured slip, stating that it was introduced alongside the red-figure technique.

The candidate was aware of the differences between the two techniques, and was able to discuss the ideas implicit in the question; the analysis was only adequate, illustrated by only two examples in any detail. The answer was placed at the top of Level 3. The answer would have benefited from the use of more examples to back up the points made and discussion of the differences in effect achieved by use of a paintbrush and incision. Analysis of the use of the relief line would also have placed the answer into Level 2.

Mark awarded = 15 out of 25

Question 7

7 Read the passage below, and answer the questions which follow: [25]

LEADER: We chorus folk two privileges prize:
 To amuse you, citizens, and to advise.
 So, mid the fun that marks this sacred day,
 We'll put on serious looks, and say our say.
 And first for those misguided souls I plead 5
 Who in the past to PHRYNICHUS paid heed.
 'Tis history now – their folly they regret;
 The time has come to pardon and forget.
 Oh, yes, they erred, but does it seem quite right, 10
 When slaves who helped us in a single fight
 Now vote beside our allies from Plataea
 And put on masters' clothes, like Xanthias here –
 Not that I disagree with that decision;
 No, no, it showed intelligence and vision; 15
 But if we're going to treat these men as brothers,
 Let's be consistent and forgive the others.
 When we have been so wise, it seems a pity
 That men of our own kin, who've served the City
 In many naval battles, not just one, 20
 Should still be paying for this thing they've done.
 Come, wise Athenians, swallow down your pride!
 We need these loyal kinsmen on our side –
 As they will be, if every man who fights
 Is a full citizen with all his rights. 25
 But if we choose to strut and put on airs
 While Athens founders in a sea of cares,
 In days to come, when history is penned,
 They'll say we must have gone clean round the bend.

(Aristophanes, *Frogs*)

- (i) Name the section of the play from which this passage is taken. What is its purpose? [2]
- (ii) To whom do the 'misguided souls' (line 5) refer? What happened to them? [2]
- (iii) Why is Xanthias wearing Dionysus' clothes at this point? [2]
- (iv) Explain the social and political messages that are conveyed in this passage. [4]
- (v) '*Frogs* would be just as effective without the Chorus.' To what extent do you agree with this opinion? [15]

Example candidate response – grade E

| | |
|---|------------|
| <p>7. (i) The extract is the parabasis parabasis and its purpose is to represent the views of the author through the chorus and try and educate the audience.</p> | <p>2 /</p> |
| <p>(ii) It refers to the people that listened to Phrynichus and believed what he said.</p> | <p>0 /</p> |
| <p>(iii) Dionysus was to afraid of being beaten so he remained dressed as Herakles so he made Xanthias swap clothes in order to save himself.</p> | <p>1 /</p> |
| <p>(iv) The social message is that Athenians need to "swallow down" their "pride" so that all slaves can be freed and not just the slaves that fought in the sea battles. The</p> | |

ES

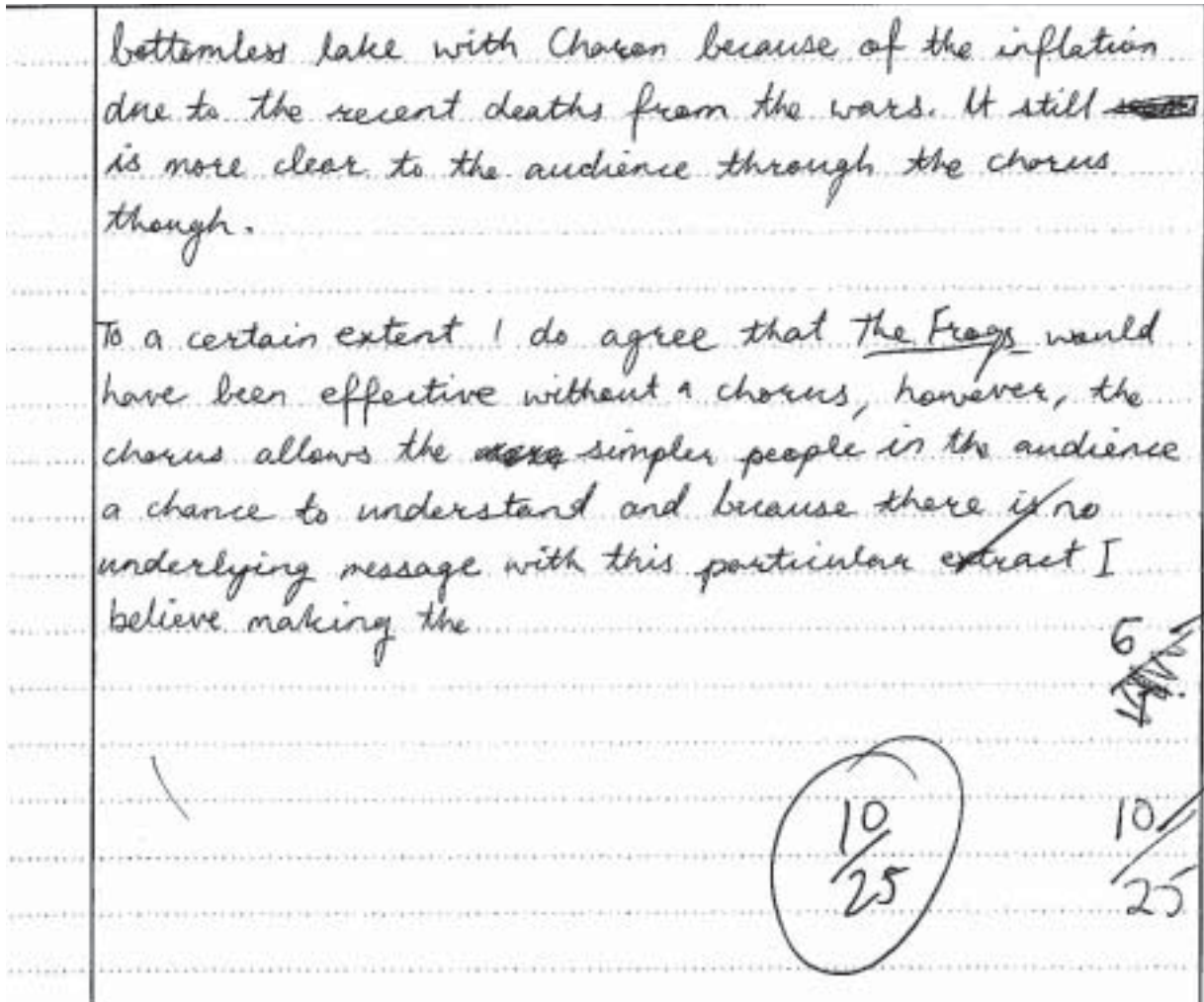
political message is that the people that followed Phrynichus should be forgiven and although freeing the slaves that fought for Athens "showed intelligence and vision" the government should show consistency and free the other slaves.

(v) I do not agree with this opinion because when the chorus speaks the message behind the play is at its ~~most~~ clearest. Although the plot alone does suggest to the audience that Athens has become corrupt because of Dionysus's mission to retrieve a great poet/playwright from the underworld to bring happiness to the people again.

In the opening scene in "Frogs" the imbalance and confusion of Athens and the gods is shown through the role reversal of the slave Xanthias and the god Dionysus. The fact that the god is the one walking while ~~the~~ the slave gets to ride on the donkey shows the audience clearly how uprooted their society had become.

The chorus is not only there to tell the audience about the political situation but also to advise the public on it: "We chorus folk have two privileges prize: To amuse you, citizens, and to advise". Half of the public probably did not know what to think about it and Aristophanes gave them an opinion they can use through the chorus.

However, an argument to say the chorus is not really needed in the Frogs could be when that the message of corruption is also easily conveyed when ~~the~~ Dionysus and Xanthias had to pay 2 obols to cross the



Examiner comment – grade E

The candidate answered the various parts of the question with varying degrees of accuracy. In part (i), the candidate correctly identified that the passage came from the *Parabasis*, which represented the views of the author (two marks). Part (ii) was answered inaccurately as the followers of Phrynichus, rather than the supporters of the 411 Oligarchical Revolution who were disenfranchised (no marks). While the candidate recognised that Dionysus swapped clothes with Xanthias to avoid being beaten in part (iii), there was no reason given for this (one mark). In part (iv), the candidate simply paraphrased parts of the passage, without actually picking out and explaining at least two of the messages (one mark).

In part (v), the candidate only discussed the role of the Chorus in conveying a message from the playwright to the audience, concluding that the play would be just as effective without the Chorus because messages are conveyed in different ways. The answer was placed at the top of Level 4 as it was limited and contained few examples. It would have benefited from a wider discussion of the role of the Chorus, such as the visual and humorous contribution it makes to the play, as well as its role in the *agon* between Aeschylus and Euripides.

Mark awarded = 10 out of 25

Paper 2 – Roman Civilisation

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Question 4

4 Read the following passage, and answer the questions which follow: [25]

'I would have been happy, more than happy, if only Trojan keels had never grounded on our shores.' She then buried her face for a moment in the bed and cried: 'We shall die unavenged. But let us die. This, this, is how it pleases me to go down among the shades. Let the Trojan who knows no pity gaze his fill upon this fire from the high seas and take with him the omen of my death.'

5

So she spoke and while speaking fell upon the sword. Her attendants saw her fall. They saw the blood foaming on the blade and staining her hands, and filled the high walls of the palace with their screaming. Rumour ran raving like a Bacchant through the stricken city. The palace rang with lamentation and groaning and the wailing of women and the heavens gave back the sound of mourning. It was as though the enemy were within the gates and the whole of Carthage or old Tyre were falling with flames raging and rolling over the roofs of men and gods.

10

(Virgil, *Aeneid* 4)

- (a) 'If only Trojan keels had never grounded on our shores' (lines 1–2). How had the Trojan fleet come to land on the shores of Libya/Africa? [2]
- (b) On what is Dido standing? What lie had she told Anna about the purpose of its construction? [2]
- (c) 'So she spoke...over the roofs of men and gods' (lines 6–12). Find **three** ways in which Virgil has made these lines powerful and explain their effects. [6]
- (d) Who do you think is most to blame for Dido's death? In your answer, you should consider the behaviour of both gods and humans. [15]

Mark scheme

- 4 (a) **'If only Trojans keels had never grounded on our shores' (lines 1–2). How had the Trojan fleet come to land on the shores of Libya/Africa? [2]**

Aeolus, at Juno's request, caused a storm which drove Aeneas' surviving ships onto the shores of Libya.

- (b) **On what is Dido standing? What lie had she told Anna about the purpose of its construction? [2]**

A funeral pyre made up of Aeneas' belongings. She pretended to Anna that it was a way for her to rid herself of feelings for Aeneas.

- (c) **'So she spoke...over the roofs of men and gods' (lines 6–12). Find three ways in which Virgil has made these lines powerful and explain their effects. [6]**

Any **three** of the following: [1 per point + 1 per explanation]

- the sibilance in the first sentence echoes the sound of Dido stabbing herself;
- the use of short sentences mirrors the speed at which the actions take place;
- the simile comparing Rumour to a Bacchant captures the madness and wildness of the occasion;
- the noise, terror and grief are emphasised in many different ways;
- the attendants are screaming so much that they are filling the 'high' walls of the palace. The metaphor 'rang' allows the audience to imagine the intensity of the sound;
- there is alliteration and use of onomatopoeia in the 'wailing of women';
- hyperbole in the 'heavens gave back the sound of mourning';
- the simile is equally effective in highlighting the noise and the imminent destruction.

- (d) **Who do you think is most to blame for Dido's death? In your answer, you should consider the behaviour of both gods and humans. [15]**

This question should stimulate some lively discussion. Look for a consideration of a range of factors and close reference to the text. Candidates might feel that Dido was herself to blame – she should not have broken her vow to Sychaeus. Aeneas should not have allowed a situation to develop where Dido believed they were married. Juno and Venus' machinations are clearly a significant factor and Anna might not have encouraged Dido's love for Aeneas.

Example candidate response – grade A

4 a) ~~J~~ Juno asked Aeolus to cause a storm with the winds, blowing the Trojans off-course, and they were weary + exhausted, so came to land on the closest land they could find, which is Carthage, Africa 2

b) she is standing on a funeral pyre/she told Anna it was to rid herself of Aeneas and according to a prophetess, could be a spell to curse Aeneas

c) uses personification of Rumour and simile to show the speed and ferocity that the news spreads throughout Carthage (by comparing to a Bacchant), gives affect of terror of city and the shock of the news. ↗

The metaphor "as though the enemy were within the gates... falling with flames raging and rolling over the roofs of men and gods" shows how sad and grieved Carthage is with the news of her death and the strong symbolism "flames" shows she is consumed and shows the devastation.

Just like how an enemy coming into ^{the} city means defeat and hopelessness, the death of Dido is also a loss of a great leader.

The strong verbs "foaming on the blade... staving

her hands... lamentation and groaning and the wailing of women... heavens gave back the sand of mourning" conveys how everybody grieves Dido's death, both the Carthaginians and the gods/goddesses. It is powerful in the sense that we feel the despair Virgil is trying to convey and the true tragedy of Dido's death, so much that everyone ^(Carthage + gods alike) grieves for Dido's horrifying suicidal death which was gruesome. 5

d) Though both Aeneas and Dido have some part to blame for Dido's death, it is mostly of the goddesses Juno and Venus' contempt with each other that catalyses Dido's death and is hence more to blame.

*

The reason Dido fell for Aeneas in the first place was because Venus, wanting to make sure Dido would take to Aeneas and be positive that Juno wouldn't cast a trick of her own towards Aeneas now that the Trojans are in her patron city of Carthage. To achieve this, Venus sends down Cupid in disguise as Ascanius and hides Ascanius in the woodlands lulled into a deep sleep, while Cupid "poisons" Dido with love and "dispels all thoughts of Sychaeus". This is the first step towards Dido's inevitable death as now Dido is not just attracted from the glow that Venus has given Aeneas from when he first meets Dido in Book 1, a divine beauty, but now she is madly in love with Aeneas.

However, Dido could have fully resisted the temptation of Aeneas, and kept her promise to Sychaeus that she would never love nor marry another man. Instead she tells Anna of her temptations and conflicting thoughts, to which Anna convinces her to full-heartedly go after Aeneas. Anna's reasons included the potential threat of the Numidians, Gaultians and Tyrians, ~~and~~ even her own brother Pygmalion who will likely wage war with Carthage; but with Aeneas and his Trojan fighters, they will be able to defend the city. Moreover, now that Sychaeus has been dead for so many years, to fall in love again is a blessing and a chance for her to have children and heirs to the beautiful "Son of the goddess".

Juno is also to blame as she is the one that instigated the marriage during a storm in a cave while on a ~~to~~ royal hunt plan. She ~~did~~ was acting not for Dido, but her own selfish reasoning to try and keep Aeneas in Carthage so that he wouldn't reach Italy and overthrow Carthage. ~~She~~ She holds no sympathy for Dido, only until she dies, does she relieve her of her struggling, and discards Dido and her madness of love for Aeneas, only using her as a tool ~~to stay~~ for Aeneas to stay in Carthage. Though the marriage was true to Juno and believed by Dido, it was in fact just an affair in Aeneas' eyes and a side-track from his true destiny. Hence, Juno is very much to blame for the death of Dido due to her own agenda of keeping Aeneas in Carthage.

Aeneas himself is also to blame for Dido's death, as he is the one who got sidetracked by Carthage from his own destiny and he gave in to the affair in the cave, as well as led Dido on the whole time while in Carthage. ~~He~~ Also, when Mercury comes to warn him that he is not fulfilling his destiny, Aeneas immediately ~~to~~ prepares to leave, taking no account into Dido's feelings of rejection.

Moreover, Dido's death is also her doing after Aeneas leaves as it was not imperative she die, in fact she could have carried on leading Carthage, but her pride was too great that she felt if she couldn't live in honour, she should die in honour.

All in all, I feel it is mostly the gods and goddesses to blame for mingling with the human's lives, and though Dido should have known from her frantic sacrifices which always failed, she was blinded by a love which was Venus' ~~deity~~ doing, and believed in a marriage which was Juno's doing. Hence, I feel if it weren't for the gods mingling with Dido who was the victim, Dido's death would not have occurred.

Jupiter has sent Mercury down twice to ~~interrupt~~ ^{interrupt} with the human's affairs, first time to ensure Dido is hospitable to the Trojans, and the ~~second~~ to tell Aeneas to leave Carthage, and again to urge Aeneas to set sail immediately. By doing so, Jupiter messes with Dido's will, and Aeneas' leaving is the reason behind Dido's death.

29
25

12

Examiner comment – grade A

(a) The candidate shows a clear knowledge of the facts relevant to the question and supplies the detail about the combination of Juno and Aeolus causing the storm which drove Aeneas and his men to land on the shores of Libya/Africa.

Mark awarded = 2 out of 2

(b) The response indicates the contrived purpose of the funeral pyre, to rid herself of her feelings for Aeneas, but it does not state that the funeral pyre is made up of items belonging to Aeneas.

Mark awarded = 1 out of 2

(c) The question about how Virgil made lines 6-12 powerful was dealt with in an efficient manner. The candidate was able to select three different appropriate literary techniques [personification of Rumour, the imagery of the enemy (were) within the gates and strong verbs] and was able to discuss both the power and effect of the selected examples. The discussion of the personification example could have been developed in a little more detail.

Mark awarded = 5 out of 6

(d) The candidate gives a reasoned response to the question of who is most responsible for the death of Dido. Starting with what is to all intents and purposes the conclusion is often unwise as some candidates seem to change their opinion by the end of the answer. In this case, however, the candidate has remained firmly of the opinion that Juno and Venus are most at fault. There is a good consideration of the role of Venus in contriving the relationship between her son and Dido, supported by strong reference to the text. The machinations of Juno are also discussed in some detail. Dido's culpability is referred to in the breaking of her vow to Sychaeus and the fact that she chose to die because of her pride: 'she felt that if couldn't live in honour, she could die in honour'. Anna also merits a mention for encouraging Dido's love for Aeneas. To achieve higher marks the candidate could have dealt with Aeneas' role in a little more detail and by referring more closely to the text.

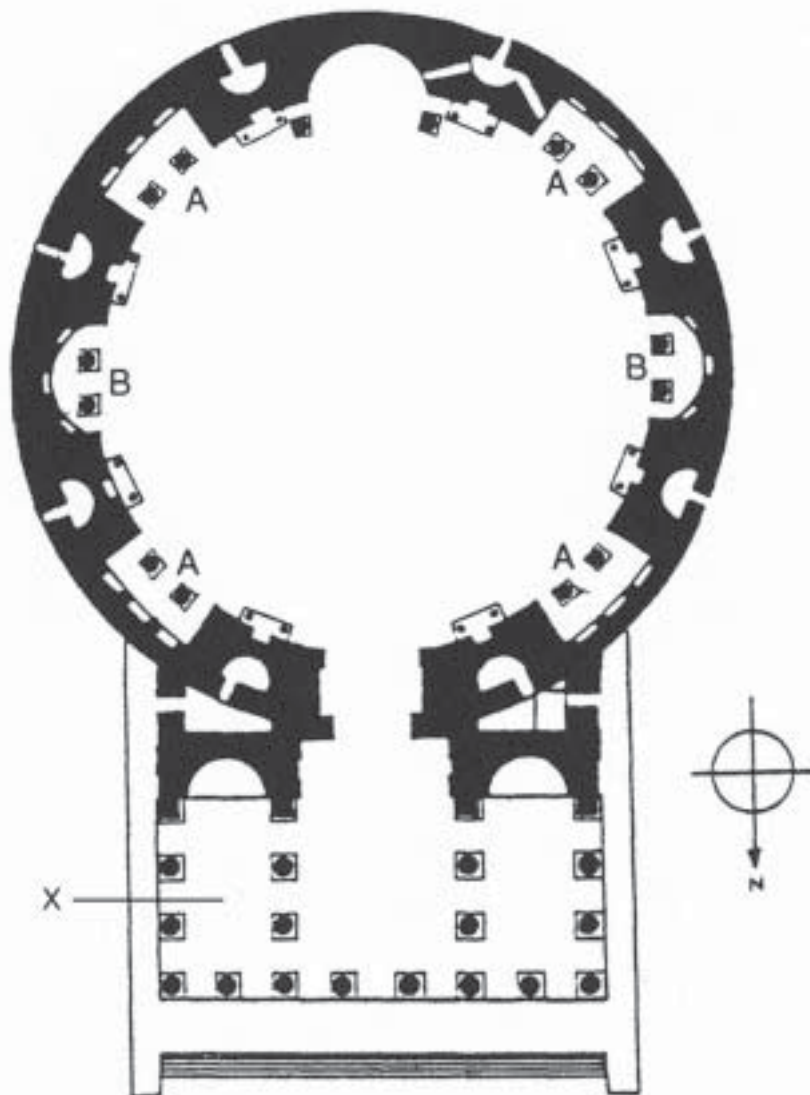
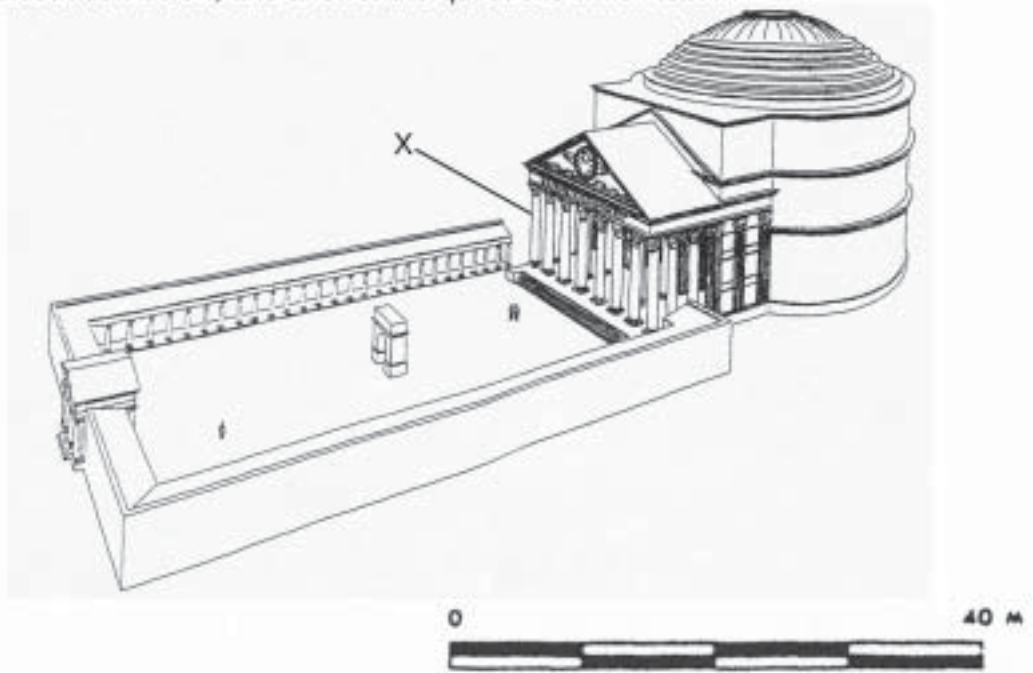
Mark awarded = 12 out of 15

Total mark awarded = 20 out of 25

Question 10

10 Study the illustration below, and answer the questions which follow:

[25]



- (a) What name is given to this temple? Explain why it has this name. [2]
- (b) Explain the evidence there is to suggest that this building was not the first temple on this site. [3]
- (c) Who commissioned the building in the illustration? [1]
- (d) Identify the area marked X on the illustration. Mention **three** materials used in this area and explain how they were used. [4]
- (e) How innovative was the overall design of this temple when compared to other temples of this period? [15]

Mark scheme

10 (a) What name is given to this temple? Explain why it has this name. [2]

- Pantheon;
- dedicated to all the gods.

(b) Explain the evidence there is to suggest that this building was not the first temple on this site. [3]

- inscription;
- on the porch;
- recording Marcus Agrippa as the person who commissioned its construction.

(c) Who commissioned the building in the illustration? [1]

- Emperor Hadrian.

(d) Identify the area marked X on the illustration. Mention three materials used in this area and explain how they were used. [4]

- X = the porch;
- columns grey Egyptian granite;
- sheathed with white Pentelic marble;
- capitals – Parian marble;
- stucco on the upper levels.

(e) How innovative was the overall design of this temple when compared to other temples of this period? [15]

The Pantheon is a typical Roman temple in the following ways:

- front porch;
- Corinthian columns;
- use of stone;
- pediment;
- pedimental sculpture;
- at end of enclosed precinct.

The ways in which the Pantheon may be considered to be innovative include:

- circular cella;
- domed roof;
- lit from oculus;
- use of brick and concrete;
- the proportions of the building.

Example candidate response – grade A

| | |
|--|---|
| 10 a) Pantheon, it means to all the gods, referring to the seven planetary gods found in the rotunda | 2 |
| b) the inscription honouring Marcus Agrippa as the ^{creator of the} original building on the entablature of the frieze; and the two statues of Marcus Agrippa and Augustus found in the porch, and the remains of and evidence of the fire which tore through the Pantheon in both Trajan's and Domitian's time. | 3 |
| c) Hadrian (emperor) | 1 |
| d) the ^{X marks} columns on the porch; the columns made of limestone marble, the statues made of gilded bronze ^{as is the gilded bronze doors} and the porch itself is made of concrete. | 1 |
| e) The pantheon is a very innovative temple with many new ideas ideas which stood out, especially when compared with The Temple of Bacchus (of AD 150) and the Maison Carrée (of BC 18-16) | |
| The shape of the rotunda is round in the Pantheon, a very innovative idea, while both the Maison Carrée and the Temple of Bacchus at Baalbek, Lebanon is are both more traditionally rectangular. | |
| The dome of the Pantheon is stepped halfway | |

with coffers inside, getting progressively thinner the closer to the oculus, which not only gives sense of depth and movement, but the oculus could have religious connotations ~~of~~ making the visitor feel a lot closer to the heavens due to the natural light flooding in. ~~The~~

The coffered ceiling can also be found in the Temple of Bacchus, but the oculus and the dome shaped roof is undoubtedly a great Roman innovation.

The ~~the~~ Pantheon is also famed for its sheer size and ~~at~~ great height. With three levels of the outer wall, as well as a protruding dome, the size of the Pantheon rivals any other temple, including the Maison Carree of Nîmes, France.

The seven planetary gods found in the projecting niches include Sun, moon, ~~earth~~, Mercury, Jupiter, Saturn, Mars, Venus, and they are ~~alternat~~ between alcoves alternating between trapezium and semi-circular, all of which are inlaid with coloured marble. This is impressive as it gives one combined place to worship many gods at the same time unlike the ~~Maison Carree~~ and Temple of Bacchus which only gave worship to one god, Bacchus, the god of wine and fertility. However, the cult statue of the Temple of Bacchus is elaborately decorated and the adyton can be reached by a flight of steps. There are also busts and carvings

of the ^{birth and} life of Bacchus found both in the inner shrine and the porch near the doorway.

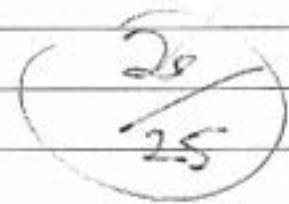
The Pantheon is also of Hellenised Italic Tradition, meaning it includes both Greek features as well as ~~the~~ Etruscan features. This is similar to the Maison Carrée, but differs from the Temple of Bacchus which used Semetic traditions. The Greek features of both the Pantheon and the Maison Carrée is that they ~~both~~ have ~~columns~~ Corinthian columns ~~on all four sides of the temple~~, it uses ^{long-lasting} stone such as limestone and the Acanthus leaf design is found. The Etruscan features include the deep porch ^{and} raised podium. In this sense, the Pantheon is not extremely innovative, but follows the traditions instead.

The columns of the Pantheon are also typical of what would be found in a Roman temple. It is fluted, has Corinthian capitals and are free-standing on the front porch. However, the Pantheon differs from both the Maison Carrée and the Temple of Bacchus in the sense that it doesn't have columns found on all the sides, just the porch. Moreover, there are two rows of columns found behind the front columns, forming three ~~two~~ aisles, two of which lead to statues of Augustus and Agrippa, and one which leads to the gilded bronze doors. The Pantheon's ~~is~~ ~~the~~ columns in design may be typical of a Roman temple of its time, but the layout of the columns

is definitely ~~is~~ innovative of the Romans. Both the Pantheon and the Temple of ~~Both the Panth~~ Bacchus has 8 free-standing columns at the front ^(prostyle) while the Maison Carrée has 6 columns, (hexastyle), creating another similarity of the Pantheon with the Temple of Bacchus, a temple of its period.

The Pantheon is certainly an innovative temple in its complete design, with the circular shape, the oculus on the dome, as highlights of Rome's ingenuity in designing temples.

Both the Pantheon and the Maison Carrée have a sanctuary however, but the Maison Carrée's sanctuary is 2000m^2 ^{circum} around the whole temple whereas the Pantheon's only covers the front of the temple where the altar resides.



Examiner comment – grade A

(a) The candidate correctly identifies the temple as the Pantheon and knows that it has the name because it is dedicated to all the gods.

Mark awarded = 2 out of 2

(b) The candidate cites the inscription honouring Marcus Agrippa on the frieze as evidence for this not being the first building on the site. The candidate is also able to refer to other pieces of evidence.

Mark awarded = 3 out of 3

(c) The Emperor Hadrian is correctly identified as the person who commissioned the Pantheon.

Mark awarded = 1 out of 1

(d) Although the candidate correctly identifies the area marked X as the porch, the knowledge of the different materials used to create the porch seems insecure.

Mark awarded = 1 out of 4

(e) The term 'innovative' is clearly understood by the candidate. Other terms, such as *rotunda* and *oculus* are also understood and correctly used, showing clear knowledge and understanding of technical vocabulary appropriate to the topic. There is some detailed knowledge of many aspects of the Pantheon displayed in the response. This information is used to address the ideas of what features of the Pantheon are typical and what features are innovative. Some comparative material, reference to the Maison Carreé and the temple of Bacchus at Baalbek, is usefully introduced to support the argument. This material could have been developed in more detail to push the answer towards the higher marks in the level.

Mark awarded = 13 out of 15

Total mark awarded = 20 out of 25

Question 3

3 Discuss Augustus' use of propaganda in obtaining and maintaining power. [25]

Mark scheme

3 Discuss Augustus' use of propaganda in obtaining and maintaining power. [25]

Augustus was a master in the use of propaganda. From the earliest moments, his adoption of Julius Caesar's name was vital in gaining him support. His portrayal of the war against Mark Antony as a war against Egypt and Cleopatra, with Antony seen as her victim, kept the support of the Empire in the war. Once he had gained power, the propaganda was aimed more at cementing his achievements in gaining peace for the Empire. He used the arts, under Maecenas' guidance, to reinforce his image, and that of the Empire. This included works such as Virgil's *Aeneid* and the poems of Horace. His building programme also served to show that stability had returned. Sculpture was another factor in Augustus' use of propaganda, such as the *Ara Pacis* and statues of himself. His final way of ensuring the whole Empire was aware of his achievements was to have them inscribed on bronze tablets (The *Res Gestae*) which were erected all over the Empire.

Example candidate response – grade C

3 Augustus was one of the great rulers of Rome. He managed to uphold his power until death and was a favourite amongst the people. ~~One way in which he~~ The use of propaganda was one of the ways he managed to obtain and maintain his power.

Augustus used many methods of propaganda one of which was literature. ~~Virgil's~~ Virgil's epic "The Aeneid" lent itself very well to Augustus' cause. Virgil's Aeneid was about Romulus' early ancestors, Aeneas founding the great city now known as Rome. Aeneas was portrayed as a very pious, ~~and~~ ^{brave} ~~and~~ and strong leader throughout and Virgil perhaps wanted the readers to picture Augustus, their great leader, while reading. Aeneas was shown as a pious man and brave leader through the 'oak tree simile' in book four. It suggested that even though Aeneas was hurting and fearful on the inside he still stood strong for his troops not to instill fear. This nature of Aeneas and his characteristics were to ~~so~~ portray the great leadership qualities of Augustus himself as he too had to endure pain, ~~and~~ suffering and fear through the wars he fought in. ~~Aeneas~~ Virgil's expressed characteristics of Aeneas acted as propaganda for Augustus and helped him maintain power as the readers pictured their own leader and saw him as pious and brave therefore appealing to the people that they can trust him and put their hope in him for a better future. Also ~~so~~ Virgil has described Aeneas and made it apparent that Augustus derives from his blood line as well as Julius Caesar and Romulus, so perhaps Virgil is trying to convey Augustus will continue this line and

can be a trusted leader.

Another aspect of propaganda that comes from Virgil's "Aeneid" is the prophecies ~~that~~ voiced. In book VI Aeneas travels to the underworld where his deceased ~~and~~ father, Anchises, informs Aeneas of his destiny and prophecies to him about the founding of Rome by Romulus and the great rule it will fall under and how Rome will prosper.

Through this prophecy Virgil attempts to show the present as being fruitful and good and manages to portray that all the prosperity coming from Rome is due to their leader Augustus. Through the propaganda in the "Aeneid" Augustus is ~~the~~ now looked upon as being the ~~bearer~~ ^{bearer} of peace and prosperity there for enabling the people to look to him for wisdom and courage and are faithful followers. Therefore helping ~~to~~ ^{him} to maintain his power because without the peoples support Augustus would not have ~~be~~ maintained power for as long as he did.

Other aspects of ~~the~~ propaganda was the items he was rewarded by the senate. Formerly known as Octavian, the senate gave him a new name "Augustus." Augustus has religious connotations therefore linking to the divine and therefore presenting him with god-like qualities. This helped him to maintain power as people looked up to him as "divine" or holiness and looked to him for peace and prosperity. ~~To~~ ~~therefore~~ In 42 BC January 1st Julius Caesar was deified therefore making Augustus 'divi-filius', son of a god. Although this depicted

Augustus to be holy he used this to his advantage and told people he did not want to be worshipped as a god. Through doing this he managed to maintain power as he ruled out any conspirators that planned to plot against him as he showed he did not want to rule like a dictator.

Augustus was also rewarded a wreath of bay leaves for his door which symbolised he had saved citizens lives. This public token helped him maintain power as it visually displayed his dedication to his city and people. He was also rewarded a golden shield that ~~show~~ represented his honor, piety and courage. Again this public display of propaganda showed his humble and likeable attributes to the public that enabled him to maintain power as the citizens found him favourable.

Another use of Augustus' propaganda was the religious reformations. In 27 BC Augustus had undergone rebuilding temples in Rome such as the ~~Temple of Quirinus~~ Temple of Quirinus and Temple of Magna Mater. Through rebuilding these ~~to~~ temples this enabled him to maintain his power as the people of Rome saw it as he was trying to ~~make~~ improve Rome. ~~and~~ It also showed his care and appreciation to Rome's ancestry therefore highlighting his care and love he has for his city. Augustus also ~~refilled~~ refilled the priesthoods. This tradition had been forgotten therefore by him bringing back this religious tradition it showed his want to make Rome prosper. Not only did it do this, it also ~~allowed~~ allowed the Romans to look to him if ~~the~~ Rome had ~~to~~

Question 5

5 To what extent do you think that Aeneas was a good leader? [25]

Mark scheme

5 To what extent do you think that Aeneas was a good leader? [25]

In Book 2 it might be argued that Aeneas is not a good leader where he is in the clutches of 'furor'. He takes a band of men to their deaths, even though he has been told several times to leave Troy. He jeopardises his mission by going back into the defeated city to look for Creusa.

In the storm in Book 1, he wishes he were dead but masks his anguish in front of his people and provides food and emotional support before he sets out to spy out where they were shipwrecked.

Book 4 perhaps shows Aeneas at his worst as a leader – that his men were happy to be leaving is telling, as are Dido's words where she says his men would not want her on board.

However, Book 6 illustrates Aeneas' qualities – he ensures the correct burial procedures for those of his men who need it, converses with his fallen comrades from Troy and takes time with his father to learn how he will be successful in the second half of the *Aeneid* and as such, a successful leader.

Candidates might also wish to explore the idea that his success is granted by the gods, especially Venus, and therefore would not have been so effective.

Example candidate response – grade C

Q5) A ~~king~~ In Virgil's "Aeneid" the character Aeneas is shown overall as a pious, brave and strong leader yet his flaws and natural desires swayed him from his pre-determined destiny. Although this was the case Aeneas still fulfilled his destiny and provided his troops with the best leader he could be.

In book I of the "Aeneid" we see Aeneas ~~try~~ ^{trying} to seek out and enter Carthage. Juno knows that Aeneas' descendants ~~try~~ will destroy Carthage, her favourite city, so she tries to stop him. She asks ~~to~~ ^{of} Aeneas to send a great sea storm to get in his way. Here we see Venus interfere and ~~persuade~~ persuades Aeneas to stop the storm to let her son and his troops pass through safely. Aeneas agrees. Through this action Venus is shown as the main protagonist and is portrayed as Aeneas' guide. Therefore perhaps showing Venus is the person behind Aeneas and ~~guiding~~ ^{guiding} him through yet

Aeneas ~~still~~ still voyaged into entering ~~in~~ Carthage during the storm. Although Venus, his mother, might ~~be~~ be seen as being the ~~main~~ 'brains' behind Aeneas, so to speak, Aeneas solely decided to endure on, on his own terms. This shows he's a good leader as he chose to endure the hardships ~~and~~ and follow the will of The Fates ~~no matter~~ even in the tough times. ~~His~~ Through his enduring nature he ~~showed~~ his set ~~a~~ ^{good} example for his troops.

In ~~book II~~ ^{Aeneas'} ~~in~~ ~~the~~ ~~recall~~ of Troy Aeneas had said ~~he~~ wanted to die in arms ~~on~~ ~~the~~ ~~sea~~. Aeneas' Aeneas leadership skills are presented again in Book II during his recall of Troy. Aeneas had said he wanted to die in arms ~~on~~ the battle field. ~~To some~~ This could show he isn't a good leader as he wanted to neglect his destiny and die in battle yet through him saying that ~~the~~ Aeneas' bravery, pride for Troy and honor are portrayed. Although Aeneas ~~is~~ still ~~is~~ currently wanted to follow his destiny by expressing he wanted to die in arms created a good role model for his troops as he is telling them to not be afraid of death as you are showing honor for your land. Also in book II Aeneas is shown as a good leader through the act of him carrying his injured father and son up the hill. This unselfish act showed family is important to him as he honors the past, his father, and ~~he~~ wants to see a more prosperous ~~future~~ future and has hope for the future, his son. This portrays he is a good leader as ~~perhaps~~ it set a good example for his troops and shows his morals are in line and pure.

Aeneas's leadership qualities are shown again ~~in book~~ with his marriage to Dido. Aeneas is seen here to have neglected his destiny and has given in to his natural desires of love and lust. Although Aeneas neglects his destiny and took the easy route he later comes to his senses and takes the hard road by having to leave his love and follows his destiny again. Through this act, Aeneas firstly proves himself as a good leader as he sets an example for his troops saying taking the hard road might not always be what you want but it's for the better. Also secondly it ~~also~~ builds his character and emotional strength as it ~~also~~ made him let go of natural desires and follow the divine ones that will enable the future to prosper.

Lastly Aeneas proves himself to be a good leader as he manages to uphold more pious attributes. Virgil firstly portrayed Aeneas of being more of the 'Greek hero' therefore having more self ambitious attributes of wanting to die in war for honour and neglecting his destiny. This later on changes to him having more ~~physical~~ characteristics of the 'Roman hero' therefore being more pious, divinely connected, humble and following the will of the Fates. This presented in book IV through the 'Oak tree simile'. This suggested even though he was undergoing pain, suffering and was fearful he still stayed strong and did not let his ~~emo~~ internal emotions affect his outward brave state. It shows he did not wish to instill fear on his troops. Aeneas proves to be a good leader as he made the transition from being self ambitious

to becoming more selfless, humble and considering others.

Overall Aeneas is shown to be a good leader as he undergoes transitions in his nature and character. Through the faults and mistakes he had made along the way on his journey he chose to learn from them which sculpted him into a good role model and leader for himself, his troops and the people around him.

15
25

15/25

some good factual knowledge but argument does not always focus on the question of whether Aeneas is a good leader.

Examiner comment – grade C

The candidate is able to provide some strong and apt textual reference to the relevant books of the Aeneid. The essay opens with a sensible introduction characterising Aeneas as 'pious, brave and strong', but also showing awareness that he has flaws and 'natural desires' which sway him from his usual path. The information about the storm in Book I seems to focus on Juno and Venus, but is brought back to the question of whether Aeneas is a good leader at the end of the paragraph. Mention could be made of the point where he hides his own feelings and fears in order to encourage his people or where he provides physical and emotional support after they have landed on the coast of north Africa. The paragraph on Book II uses the text more effectively to comment on Aeneas' qualities as a leader. Overall, however, although there is a good deal of appropriate factual knowledge, the argument does not always focus on the question of whether Aeneas is a good leader and strays into questions of how far Aeneas follows his destiny.

Mark awarded = 15 out of 25

Question 4

- 4 Read the following passage, and answer the questions which follow: [25]

'I would have been happy, more than happy, if only Trojan keels had never grounded on our shores.' She then buried her face for a moment in the bed and cried: 'We shall die unavenged. But let us die. This, this, is how it pleases me to go down among the shades. Let the Trojan who knows no pity gaze his fill upon this fire from the high seas and take with him the omen of my death.'

5

So she spoke and while speaking fell upon the sword. Her attendants saw her fall. They saw the blood foaming on the blade and staining her hands, and filled the high walls of the palace with their screaming. Rumour ran raving like a Bacchant through the stricken city. The palace rang with lamentation and groaning and the wailing of women and the heavens gave back the sound of mourning. It was as though the enemy were within the gates and the whole of Carthage or old Tyre were falling with flames raging and rolling over the roofs of men and gods.

10

(Virgil, *Aeneid* 4)

- (a) 'If only Trojan keels had never grounded on our shores' (lines 1–2). How had the Trojan fleet come to land on the shores of Libya/Africa? [2]
- (b) On what is Dido standing? What lie had she told Anna about the purpose of its construction? [2]
- (c) 'So she spoke...over the roofs of men and gods' (lines 6–12). Find **three** ways in which Virgil has made these lines powerful and explain their effects. [6]
- (d) Who do you think is most to blame for Dido's death? In your answer, you should consider the behaviour of both gods and humans. [15]

Mark scheme

- 4 (a) **'If only Trojan keels had never grounded on our shores' (lines 1–2). How had the Trojan fleet come to land on the shores of Libya/Africa? [2]**

Aeolus, at Juno's request, caused a storm which drove Aeneas' surviving ships onto the shores of Libya.

- (b) **On what is Dido standing? What lie had she told Anna about the purpose of its construction? [2]**

A funeral pyre made up of Aeneas' belongings. She pretended to Anna that it was a way for her to rid herself of feelings for Aeneas.

- (c) **'So she spoke...over the roofs of men and gods' (lines 6–12). Find three ways in which Virgil has made these lines powerful and explain their effects. [6]**

Any **three** of the following: [1 per point + 1 per explanation]

- the sibilance in the first sentence echoes the sound of Dido stabbing herself;
- the use of short sentences mirrors the speed at which the actions take place;
- the simile comparing Rumour to a Bacchant captures the madness and wildness of the occasion;
- the noise, terror and grief are emphasised in many different ways;
- the attendants are screaming so much that they are filling the 'high' walls of the palace. The metaphor 'rang' allows the audience to imagine the intensity of the sound;
- there is alliteration and use of onomatopoeia in the 'wailing of women';
- hyperbole in the 'heavens gave back the sound of mourning';
- the simile is equally effective in highlighting the noise and the imminent destruction.

- (d) **Who do you think is most to blame for Dido's death? In your answer, you should consider the behaviour of both gods and humans. [15]**

This question should stimulate some lively discussion. Look for a consideration of a range of factors and close reference to the text. Candidates might feel that Dido was herself to blame – she should not have broken her vow to Sychaeus. Aeneas should not have allowed a situation to develop where Dido believed they were married. Juno and Venus' machinations are clearly a significant factor and Anna might not have encouraged Dido's love for Aeneas.

Example candidate response – grade E

(a) They ~~found~~ landed on the shores of Africa as they were pushed to take shelter there from a storm created by Juno \wedge Aeolus

(b) Dido is standing on a funeral pyre \wedge She has told Anna that it is part of a ritual that will rid her of her love for Aeneas

(c) Virgil uses the visual imagery of 'blood forming... & staining his hands' to create sympathy for Dido. He also does this by his use of metaphors such as 'filled the high walls of the palace with their screaming' & similes such as 'Rumour ran raving like a Bacchant'.

(d) While many people had a role to play in Dido's death the gods undoubtedly have the most blame.

Venus is to blame for Dido's death as she sent cupid to poison Dido with love. This caused her to become infatuated with Aeneas & lose all common sense when it came to him.

Anna is to blame also as she encouraged this infatuation. This caused Dido & to follow her feelings & make her lose her dignity, honour & self respect as she neglected her city to pine after Aeneas.

Another person to blame is Juno as she gave a sign that as goddess of marriage she approved of Dido & Aeneas being married. This led to Dido claiming they were married & her belief that her feelings for him were reciprocated.

Aeneas is to blame as he didn't discourage Dido's advances & remained in Carthage rather than continue travelling. This leads to Dido's belief that he cared for her.

| | |
|--|-----------------------------------|
| <p>Therefore although Anna & Aeneas played a role in Dido's death Venus & Juno had a much bigger role to play as they knew Aeneas was destined to leave but still used Dido as a pawn to keep him in Carthage</p> <p>needs more detail</p> | <p>ONLY</p> <p>7</p> <p>12/25</p> |
|--|-----------------------------------|

Examiner comment – grade E

(a) The candidate knows about the storm instigated by Juno but does not mention the involvement of Aeolus.

Mark awarded = 1 out of 2

(b) The candidate knows that Dido has told Anna that the funeral pyre is part of a ritual to 'rid her of her love for Aeneas'. No mention is made of the fact that the pyre consists of Aeneas' belongings.

Mark awarded = 1 out of 2

(c) The candidate refers to the visual imagery of 'blood foaming' and the use of metaphor and simile. To gain higher marks, the candidate needs to comment in detail on how the selected examples are powerful and effective.

Mark awarded = 3 out of 6

(d) The candidate mentions Venus, Anna, Juno and Aeneas as being responsible for the death of Dido. Each of the characters mentioned merits a further sentence to say why the candidate believes this to be the case. The reasons are very basic and could be developed in much greater detail to consider the extent of their culpability. That Dido might be responsible for her own demise is not considered. The candidate concludes that Venus and Juno are the most responsible for the death of Dido.

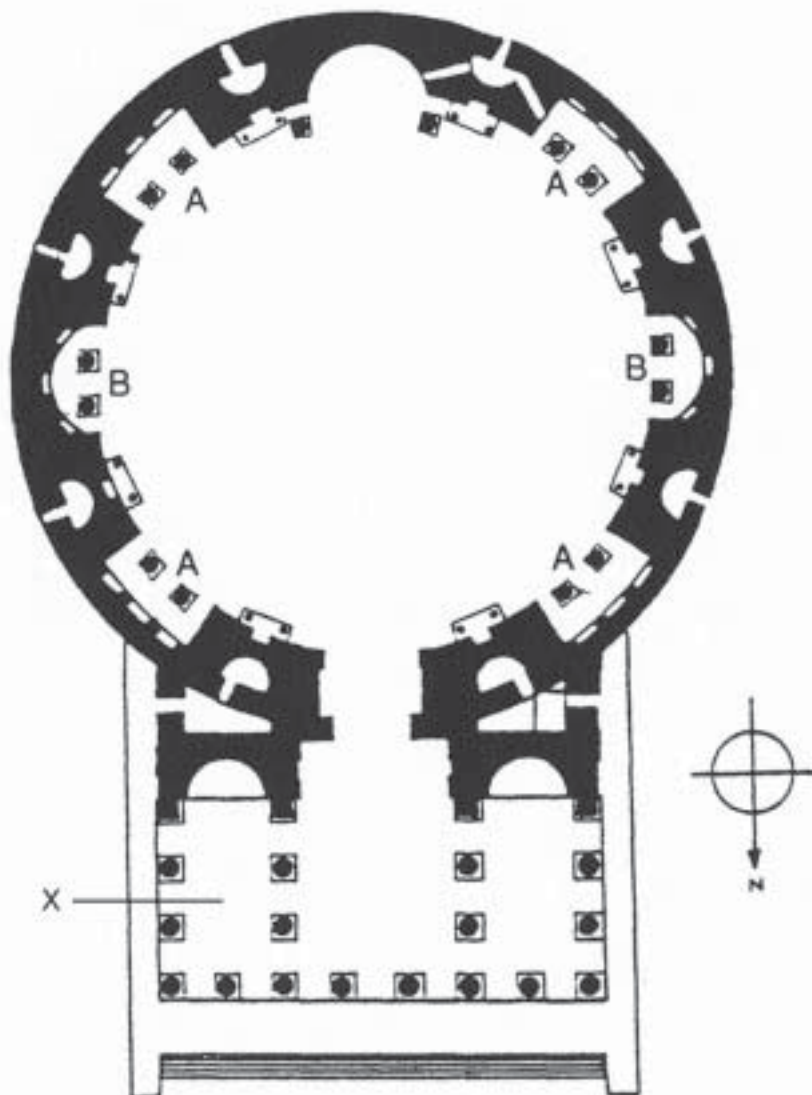
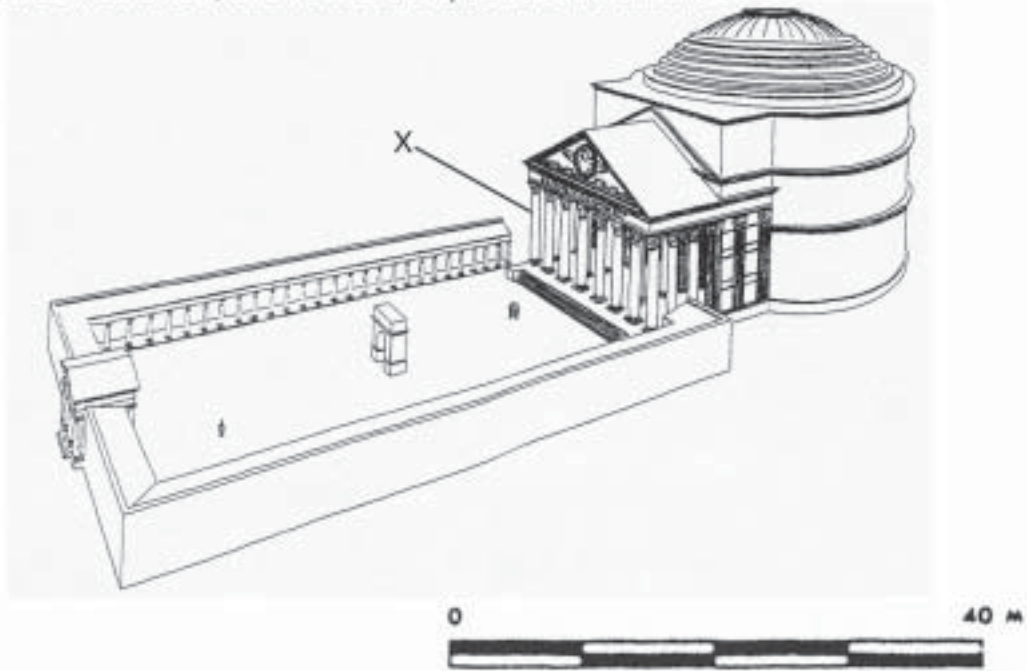
Mark awarded = 7 out of 15

Total mark awarded = 12 out of 25

Question 10

10 Study the illustration below, and answer the questions which follow:

[25]



- (a) What name is given to this temple? Explain why it has this name. [2]
- (b) Explain the evidence there is to suggest that this building was not the first temple on this site. [3]
- (c) Who commissioned the building in the illustration? [1]
- (d) Identify the area marked X on the illustration. Mention **three** materials used in this area and explain how they were used. [4]
- (e) How innovative was the overall design of this temple when compared to other temples of this period? [15]

Mark scheme

10 (a) What name is given to this temple? Explain why it has this name. [2]

- Pantheon;
- dedicated to all the gods.

(b) Explain the evidence there is to suggest that this building was not the first temple on this site. [3]

- inscription;
- on the porch;
- recording Marcus Agrippa as the person who commissioned its construction.

(c) Who commissioned the building in the illustration? [1]

- Emperor Hadrian.

(d) Identify the area marked X on the illustration. Mention three materials used in this area and explain how they were used. [4]

- X = the porch;
- columns grey Egyptian granite;
- sheathed with white Pentelic marble;
- capitals – Parian marble;
- stucco on the upper levels.

(e) How innovative was the overall design of this temple when compared to other temples of this period? [15]

The Pantheon is a typical Roman temple in the following ways:

- front porch;
- Corinthian columns;
- use of stone;
- pediment;
- pedimental sculpture;
- at end of enclosed precinct.

The ways in which the Pantheon may be considered to be innovative include:

- circular cella;
- domed roof;
- lit from oculus;
- use of brick and concrete;
- the proportions of the building.

Example candidate response – grade E

| | | |
|---|---|---|
| D | (a) This is the pantheon. It means a place for all gods as there are statues for of all the gods there | 2 |
| | (b) There are remnants of other buildings & the temple inscription suggest that the temple has been rebuilt on the same site. | 1 |
| | (c) It was commissioned by Marcus Agrippa | 0 |
| | (d) The area marked x is the porch. They used pentelic marble for the columns, limestone for the entablature & concrete for the roof | 2 |
| | (e) The pantheon was ^{the} most innovative in terms of overall design compared to other temples of its time | |
| | The Maison Carree followed the traditional rectangular structure with a cella rather than a circular structure with an oculus in the roof | |
| | Even the temple of Bacchus was not as as innovative as the pantheon. Although the temple of Bacchus is much larger than the pantheon it follows the traditional rectangular structure rather than a circular one | |
| | It also differs from these temples as they had to solve the problems of ensuring the rotunda didn't collapse & draining the rain that came through the oculus. | |
| | These problems & how they were overcome along with the structure of the temple itself make it the most innovative of its time in terms of overall design. | |
| | <div style="border: 1px solid black; border-radius: 50%; padding: 5px; display: inline-block;"> $\frac{11}{25}$ </div> | 6 |

Examiner comment – grade E

(a) The candidate identifies the temple as the Pantheon and explains that it is a place for all the gods.

Mark awarded = 2 out of 2

(b) The candidate mentions the temple inscription but does not give any further detail to explain the answer.

Mark awarded = 1 out of 3

(c) Marcus Agrippa is cited as the person who commissioned the building illustrated. Mention should have been made of the Emperor Hadrian.

Mark awarded = 0 out of 1

(d) Although the candidate correctly identifies the area marked X as the porch, the knowledge of the different materials used to create the porch is rather general and not totally secure.

Mark awarded = 2 out of 4

(e) There is some indication that the term 'innovative' is understood by the candidate. Comparative material, such as the temple of Bacchus at Baalbek and the Maison Carreé, is introduced to support the argument that the overall design of the Pantheon is innovative. Other terms, such as *rotunda* and *oculus* are also mentioned but there is no clear indication that the candidate knows what they are or understands the terms. There is little in the way of detail about either the Pantheon or the other two temples cited. To gain higher marks the candidate needs to show knowledge of the basic design and layout of a typical Roman temple and then use this knowledge to compare and contrast with specific features from the Pantheon.

Mark awarded = 6 out of 15

Total mark awarded = 11 out of 25

Paper 3 – Classical History – Sources and Evidence

General introduction

The full mark scheme for Paper 3 and Paper 4 and the examiners' report provide a very good starting point for those teaching this part of the syllabus. The mark scheme illustrates a number of possible approaches to the questions. The demands made on candidates in Paper 3 and Paper 4 are high level ones and a good deal of guidance is given in the syllabus booklet. It is important to remember that examiners will be looking for candidates to respond to the question, as set, in the exam room and not repeat a pre-learned essay which may be quite close to the theme of the one set. The nature of the syllabus for these topics is such that teachers (and learners) should be able to become acquainted with the major themes (as clearly outlined in the syllabus booklet) and, thus, be prepared to answer whatever specific questions are set.

The instructions on the paper clearly encourage candidates to spend time thinking and planning. Planning is particularly valuable as a way of avoiding going off at a tangent in an essay.

Generally, the modern passage and the text passages will revolve around a number of critical statements which the candidate should explore and evaluate. It may be appropriate for candidates to feel that they do not have to use the text passages in the order in which they appear on the paper or to refer to them at the outset but as they build their essay. Candidates are also encouraged not to limit themselves to the passages but to use material from their own wider reading of the texts and other critical works. It will almost always be appropriate for candidates to comment on the wider context.

Generic marking descriptors (A Level)

Generic marking descriptors (A Level)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels. Good performance on one AO may compensate for shortcomings on others. HOWEVER, essays not deploying material over the full range of the two AOs will be most unlikely to attain a mark in Level 5.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded. Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.

| Level/marks | Descriptors |
|---------------------|---|
| 5 50–40 marks | <p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • Strongly focussed analysis that answers the question convincingly. • Sustained argument with a strong sense of direction. Strong, substantiated conclusions. • Gives full expression to material relevant to all three AOs. • Towards the bottom, may be a little prosaic or unbalanced in coverage yet the answer is still comprehensively argued. • Wide range of citation of relevant information, handled with confidence to support analysis and argument. • Excellent exploration of the wider context, if relevant. |
| 4 39–30 marks | <p>ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER.</p> <ul style="list-style-type: none"> • A determined response to the question with clear analysis across most but not all of the answer. • Argument developed to a logical conclusion, but parts lack rigour. Strong conclusions adequately substantiated. • Response covers all AOs, but is especially strong on one AO so reaches this Level by virtue of the argument / analysis. • Good but limited & / or uneven range of relevant information used to support analysis and argument. Description is avoided. • Good analysis of the wider context, if relevant. |
| 3 29–20 marks | <p>THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED & / OR UNBALANCED.</p> <ul style="list-style-type: none"> • Engages well with the question although analysis is patchy and, at the lower end, of limited quality. • Tries to argue and draw conclusions, but this breaks down in significant sections of description. • The requirements of all three AOs are addressed, but without any real display of flair or thinking. • Good but limited &/or uneven range of relevant information used to describe rather than support analysis and argument. <p>Fair display of knowledge to describe the wider context, if relevant.</p> |
| 2 19–10 marks | <p>ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION & ANSWER.</p> <ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. Analysis is limited / thin. |

| | |
|---|--|
| | <ul style="list-style-type: none"> • Limited argument within an essentially descriptive response. Conclusions are limited / thin. • Factually limited &/or uneven. Some irrelevance. • Perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether). • Patchy display of knowledge to describe the wider context, if relevant. |
| <p style="text-align: center;">1 9–0 marks</p> | <p>ANSWERS IN LEVEL 1 WILL BE VERY POOR.</p> <ul style="list-style-type: none"> • Little or no engagement with the question. Little or no analysis offered. • Little or no argument. Any conclusions are very weak. Assertions are unsupported and/or of limited relevance. • Little or no display of relevant information. • Little or no attempt to address AO3. • Little or no reference to the wider context, if relevant. |

Question 1

1 The changing world of Athens: its friends and enemies

Read the following passage and answer the question which follows:

Two other factors, however, make any view which imputes aggressive intent to Athens unlikely. First, at Potidaea, at least, Athens did not act with unprovoked aggression but was reacting to Corinthian hostility; much the same is probably true of the Megarian Decree: it was the Athenian answer to Megarian provocation. Far more important is the fact that Pericles could not have hoped for anything more than survival in the war he is alleged to have been careless about provoking. It is conceivable that the average Athenian voter was more optimistic; but that Pericles positively welcomed a war in which he had no hope of a victory but only of avoiding defeat defies belief. Athens' offers of arbitration may therefore be taken at their face value: Athens was trying to avoid the war, while at the same time refusing to give way to Spartan pressure. This makes Corinthian responsibility far greater.

J.B. Salmon, *Wealthy Corinth* (1997)

To what extent was the Greek world forced into united opposition to Athens in the fifth century? In your answer you should consider the passage above and your wider reading as well as the two passages below.

People's feelings were generally very much on the side of the Spartans, especially as they proclaimed that their aim was the liberation of Hellas. States and individuals alike were enthusiastic to support them in every possible way, both in speech and action, and everyone thought that unless he took a personal share in things the whole effort was being handicapped. So bitter was the general feeling against Athens, whether from those who wished to escape from her rule or from those who feared that they would come under it.

Thucydides, *History of the Peloponnesian War* 2. 8

But after all – we're all friends talking together here – why do we blame it all on the Spartans? It was some Athenians who started it – *some* Athenians, mind you, not Athens, remember that, not the City – but a bunch of good-for-nothing individuals, worthless counterfeit foreigners, bad coin through and through. They kept denouncing Megarians – first of all their woollen cloaks, and soon, whenever they saw a cucumber or a young hare or a piglet or some garlic or some rock-salt, 'Megarian goods!' they'd say, and had them confiscated and auctioned the same day. Well, that was a minor thing, just normal Athenian behaviour; but then some young roisterers got drunk, went to Megara and kidnapped their tart Simaetha; and this raised the Megarians' hackles, and they stole two of Aspasia's tarts in retaliation. And that was the reason why this war erupted throughout the Greek world: it was on account of three whores.

Aristophanes, *Acharnians* 509–529

Mark scheme

1 To what extent was the Greek world forced into united opposition to Athens in the fifth century?

General

Any critical exploration as an answer to a paper 3 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument which may not be absolutely to the point. Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific

The quotation from JB Salmon's book seeks to present a view of Athens' role in the run-up to the outbreak of the Peloponnesian War in 431 BC. Candidates may well address this particular issue, though they may draw on a wider range of material to support their argument across the period studied.

In answering the question, candidates will need to draw on a variety of sources to present their argument. Discussion should focus on the issues of interpretation raised by the passages, and candidates may also make reference to other states involved in the disagreements of the period studied; for example, the roles of Sparta, Thebes, Corcyra and Potidaea may be used to further illuminate the diplomatic tensions Athens experienced in the 430s, but also at other times as well. Candidates should explain the power blocks within the Greek world, especially where allegiances changed during the period (e.g. Corcyra, Megara) and the tensions that surfaced, for example within the Delian League (the revolts of Euboea and Samos, or others) and within the Peloponnesian League.

The passages help focus on issues specific to 431 BC, though candidates may well wish to discuss the changing perceptions of Athens over the period from different perspectives within the 'Greek world' (Ionian cities, Sparta and Peloponnesian states, independent states in the wider Greek world). Thucydides seems to imply a degree of unity and he records one of Sparta's 'war aims'; some candidates may wish to explore the extent to which this was a realistic possibility at this time and discuss the outcome of the Peloponnesian War. Aristophanes provides a different view of the causes of hostility, and candidates may choose to look at individual responsibility for Athenian acts, though they may also discuss the context of this comic play and the extent to which it reflects internal Athenian discussion of policy. Candidates may also choose to focus on the significance of Sparta during this period and the extent to which she chose her own course of action or responded to the demands of others such as Corinth.

Candidates may draw any sensible conclusions provided that these are supported with critical reference to the texts.

Example candidate response – grade A

PLAN
 Q1 What extent was Greek world forced into united opposition against Athens in the 5th Cent BC

Salmon's passage:

- Athens didn't act w/ aggressive/provoking intent
 - ✓ → Potidaea they reacted to Corinthian hostilities → kept D.L number in check
 - ✓ → Megarian decrees result of provocation towards Athens
- Athens not aggressors because Pericles couldn't have hoped for anything more than survival in a 'Peloponnesian War'
- ↳ Athenian voters more optimistic, but Pericles did not want war
- Athens' offers of arbitration = genuine
 - ↳ Just trying to avoid war w/out giving in to Sparta
 - ↳ Corinthian responsibility greater than Athenian.

Thuc's Passage

- People generally on the side of the Spartans → "liberators of Hellas"
 - ↳ willing to support them & defy Athens
- Opposition came from those under Athens' rule and those who feared they would come under it's rule

Aristo passage

- Lays blame for war on some Athenians
 - ↳ says they created the situation for war by denouncing Megarians (M decrees) and then the 3 shores story
 - Removes blame from Spartans

General Points

| WERE FORCED | WEREN'T FORCED |
|---|---|
| <ul style="list-style-type: none"> • Athens' rule of D.L. tyrannical <ul style="list-style-type: none"> ↳ cost of phoros hindering lives of states • Athens becoming more influential on Greek mainland. → Corcyra/Potidaea | <ul style="list-style-type: none"> • Corinth exacerbated desires for war <ul style="list-style-type: none"> ↳ for self interested reasons. |
| <ul style="list-style-type: none"> • Spartan inaction allowed Athenian expansion | ✓ |

Q1 In many regards, it may be argued that indeed the Greek world was forced into united opposition against Athens in the 5th century B.C. By the ~~the~~ second half of the 5th century, Athens had grown from one of many small ~~and~~ Greek city-states, into the pre-eminent Hellenic nation, whose expansionist foreign policy was severely impacting on its client states (cleruchias) as well as the unconquered areas belonging to the other city states in Greece. These states such as Sparta and Corinth saw Athenian expansion and feared it's ~~loss~~ ^{control}, thus they had no option but to unite and oppose this threat to their way of life. However, it may also be argued that the Greek world was not forced into action against Athens, but rather that it's waging of war against her stemmed from the self-interest of individual Peloponnesian states such as Corinth, who sought revenge for the insults of incidents such as Potidaea and the Epidaurian/Corcyra dispute.

In his given critical quotation, J.B. Salmon asserts a number of ^{assert} key views pertaining to the extent of the necessity for the Greek World to form united opposition against Athens in the 5th century, but generally he is of the view that ~~they~~ ^{they} ~~did not~~ ^{were not forced} into fighting the Athenians. Salmon notes correctly that Athenian actions at Potidaea were not, as Corinth later claimed, imperialistic, but rather they were a reaction to ~~the~~ Corinthian hostility, despite being a Corinthian colony, Potidaea was first & foremost a member of the Delian League, thus giving Athens the right to quell its rebellion. By using Potidaea as justification for a necessity to fight Athens, the Corinthians ² conveniently leave out their own provocative actions in the matter. With regard to Salmon's assertion that the Megarian decrees were a result of ^{their} provocations towards Athens, and thus did not necessitate united opposition against Athens, it is my view that he is incorrect. While it is true that Megara had revolted ^{from} Athenian control a number of years earlier, ~~the~~ the actions of Pericles and the Athenians in condemning the entire population to starvation through a trade

embargo was a senseless act of aggressive violence. In many regards, such an action by Athens, which was intended as a "show of force" to the Peloponnesians, is one of the best reasons why the rest of the Greek world had ~~to~~ some justifiable need to oppose Athens. If the Athenians could destroy Megara without the use of weapons and find no opposition to it, what was to stop them taking over the entire Hellenic world and doing it to whomever they wished?

Where Salmon argues that Pericles, "could not have hoped for anything more than survival in the war..." he clearly asserts his view that Athens were not the aggressors the the buildup to the Peloponnesian War, on the basis that they only had the means to survive ~~it~~ rather than win it, this claim is somewhat debatable. In many regards Athens did have the means to win the war: it had a vast source of income from its cleruchies, strong leadership ^{of strategy} under Pericles and the most powerful navy in the Greek world, it is not entirely farfetched to say they could have destroyed the Peloponnesians with some degree of ease and conquer them as they had done to the Aegean islands. However, the key ~~point~~ point to note here, is that despite these advantages, Athens did not look to expand in mainland Greece ~~or~~ only acted defensively, the Peloponnesian states were not forced by any of Athens' actions to wage war against them, but rather they were forced by a fear of Athens' general military strength combined with a fear of what could happen if Athens' power went unchecked. Thus, Salmon's passage ~~gives~~ gives us reasons both ~~as~~ for and against the idea that the Greek world was forced into united opposition against Athens in the 5th century.

The given passage from Thucydides serves to support ^{passage} the idea that the Greek world was forced into action against the Athenians, it also conflicts with the implication in Salmon's

critical quotation that Athens was not the aggressor is the leadup to the Peloponnesian War. Thucydides notes how people's feelings were generally on the side of Sparta due to the fact that they proclaimed their intention as the liberation of Greece. The fact that Greece needed liberating and that states who had been ~~to~~ allies with Athens through the Delian League for more than 40 years were willing to revolt against ~~her~~ suggests that there must have been some need to escape Athenian control. In this part of the passage Thucydides clearly implies that Athens had driven her allies away by themselves, and, in doing so, had awoken a fear amongst other ~~part~~ Greek states towards the rise of their power which justified taking a united stand against not just the Athens of that ~~particular~~ moment in 431 BC, but against all that Athens could become in the 5th century BC and beyond. 2

The given Aristophanes passage makes the ^{passage} key assertion, in support of Thucydides' passage, that the conflict which arose between the Greek city-states in the 5th century BC was the fault of Athenian aggression. Aristophanes specifically sights the Megarian decrees, which, as previously mentioned, were a senseless act of aggression and "showing off" by Athens. The behaviour of the Athenians towards the Megarian decrees was the first of a number of these sorts of actions which justified united opposition against Athenian tyranny, later in 416 BC, the Athenians destroyed the neutral state of Melos with similar mercilessness, these two actions ~~are~~ ~~not~~ ~~to~~ are examples of why the Greek world had to fight against Athens: to prevent this from happening to anyone, but most importantly themselves.

In many regards, the ~~period~~ ^{period} leading up to the Peloponnesian War certainly justifies the view that there was some degree of forcible need for the Greek World to fight & check Athenian expansion. Following the ~~return~~ home of the Spartans after Mycale in 479 BC, hegemony of the Delian League was left to Athens. The Athenians spent the next 50 years leading up to the war turning the league into an empire. While this may not sound like it justifies military ~~rejo~~ retaliation from the Spartans or Corinthians etc. it was the way in which Athens administered & kept control of the league which caused the desire for united opposition. Athens, rather ironically, ran the Delian League as a tyranny, controlling its council meetings and ruthlessly ~~punishing~~ ^{punishing} any rebellious states e.g. Naxos in 468 BC with collective retaliatory tactics similar to those of the Brezhnev Doctrine in the Soviet Union whereby all member states attacked the one that rebelled.

However, although Athens was expansionist and tyrannical it may still be argued that the Greek World was not forced and did not have to unite in opposition against them. Salmon notes correctly that Athenian desires for arbitration in the 430s were genuine and that they did not want a war. Salmon correctly points to Corinth, who in my view exacerbated the military situation on mainland Greece ~~with~~ between Athens out of a ruthless self-interest to such an extent where they managed to convince an unsure Spartan populace to fight a war that did not need to happen.

In conclusion, while there is some genuine argument against the ~~notion~~ notion that the Greek World was forced into united opposition against Athens in the 5th

Century BC, it is clear from the provided sources and the evidence ~~of~~ of ~~Salmon's~~ wider reading, that the Hellenic world was indeed put into a position ~~by~~ ^{through} their own inaction ~~and~~ combined with an ever-growing Athenian empire, whereby they had to make a united stand against ~~Salmon's~~ ^{these} (ironically) democratic tyrants. The Hellenic world had no choice but to stand up and defend their freedom as they had done 50 years earlier, only this time it was other Greeks they fought.

Strongly sustained argument. Good use of wider passage with some analysis; good use of sources but no evaluation. Limited specific detail to support analysis in places. Good sense of direction.

40

Examiner comment – grade A

This candidate addressed a range of issues from the question with some success, and organised the answer so that it returned to the key terms of the question regularly. The candidate made good use of the passages on the paper, offering some interpretation of detail and some evaluation of the ancient sources. There was a reasonable range of detail to support the discussion, though also some errors and confusions. This is certainly a determined response to the question, in places strongly focused; there is some confident discussion, though in places the argument could be more fully supported.

The opening of the essay accepts the challenge of the key terms in the question, though there is some uncertainty about context (the use of the term 'cleruchies', for example). The candidate then makes critical use of the first passage on the paper and explicitly addresses a number of issues raised there, accepting Salmon's view of Corinth but challenging what he says about Megara. It is good to see a candidate adopting a critical approach to sources both ancient and modern; this could have been made stronger with some further supporting detail. He goes on to criticise Salmon's assessment of Athens' military position during the Peloponnesian War; this was interesting and could have been made stronger with a clearer understanding of the strengths and weaknesses of both Athens and Sparta.

The essay then turns to the passage from Thucydides, which is discussed in some detail though with limited evaluation. There is less said about the passage of Aristophanes, and once again there is need for clearer evaluation of the source. The essay then turns to the earlier part of the period, with limited detail: although the account of Athenian behaviour towards allies in the Delian League can be supported from the sources, there is scope for some further development and stronger use of evidence here.

As the essay turns to its conclusion, the candidate again engages with Salmon's interpretation of events. There is some repetition and the final section is rather general and unfocused. However overall there is some very pleasing engagement with the question set, and a real attempt to use the key terms of the question and the passages on the paper in a direct and challenging manner. There is scope for considerable improvement in the evaluation of contemporary sources which must be the bedrock of our approach to the

period, and it would certainly be helpful to include some further supporting evidence at various points in the essay.

Mark awarded = 40 out of 50

Example candidate response – grade C

11. The Peloponnesian War was a conflict that was inevitable. This conflict involved the majority of the Greek world as it involved Sparta and her allies against Athens and her allies. It is fair to claim that the Greek world was forced into this war because at heart the war was a war between oligarchy and democracy. The passage from J.B. Salmon claims that the Athenians did not want the war as they had no chance of victory. While on the surface the war broke out due to the Corcyra dispute and the trade ban on Megara, among other things, the underlying reason for the war, believed by Thucydides himself, was Spartan fear of Athenian power. Therefore they forced their allies into opposition of the Athenians.

However while Sparta did want war in order to stop Athenian growth, they were reluctant to initially declare war. As the passage from Salmon states, it was actually Corinth who have greater responsibility in the outbreak of the war. They pressured Sparta to declare war on Athens. Therefore it cannot be said that Corinth was forced into the war because they were one of the key instigators.

The passage from Thucydides states that many were on the side of Sparta because "they proclaimed that their aim was the liberation of Hellas". After the battle of Marathon the Athenians were seen as saviours of Greece. However after the Persian threat was gone the Athenians morphed their Delian League into their empire. Their allies became tribute paying states which kept the Athenian economy running. Those states which refused or could not pay were harshly punished. Athens had transformed herself from the saviour of Greece into

the enslaver of Greece. ^{examples} ~~Many of these~~ Therefore in the view of many Greeks at the time, Athens must have been viewed as a villain. Pericles himself is known to have said, "your empire is now like a tyranny" in his famous Funeral Oration. Athens, as a tyrannical leader, did force her allies into a war with Sparta and her allies, which in turn made Athens unpopular among her allies as is seen by the many revolts throughout various Athenian allied states. These are the people who, in Thucydides' passage, "wished to escape from her rule." ^{examples}

The passage from Aristophanes' Acharnians claims that the ^{passage} war simply began "on account of three whores." While the problems between Athens and Megara, an ally of Sparta, are widely regarded by many modern historians as one of the main reasons for the outbreak of the war, it was only an immediate reason and not the main underlying reason, ~~of~~ Spartan fear of Athenian power. Aristophanes however does blame certain Athenian citizens, not Athens itself, for the outbreak of the war. The Acharnians itself is mainly ^{about} showing the benefits of peace in contrast with the pain of war. He claims that it was "a good bunch of good-for-nothing individuals" who forced Athens into the war. Demagogues like Cleon, who Aristophanes ~~for~~ attacks in his other play The Wasps, are the ~~reasoning~~ ^{reasoning} for the hardship which befell upon Athens.

Interestingly Thucydides makes very little mention of the Megarian Decree which is seen as a major factor in the outbreak of war. The Megarian Decree severely damaged Megarian economic prospects as it forbade the trade with Megara for any Athenian ally. Therefore Megara was put into a position where they had to ask the Spartans to declare war on the Athenians. However as Salmon in the extract writes, the Megarian

Decree was "an answer to Megarian provocation." Therefore it cannot be said that Megara was forced into the conflict. ↗

At heart the long war between Athens and Sparta was a conflict of ideology much like the Cold War. Athens wanted to spread the idea of Democracy through out the Greek world while the conservative Spartans feared the influence of Democracy and sought to keep Oligarchy in power. The Athenians colonised in a different fashion to the rest of Greece which proved very effective. Their colonisers retained Athenian citizenship and thus ~~had~~ all her colonies had a much closer bond with Athens. This also ensured that Democracy would spread. As the war was one of ideology, it is very clear how ~~are~~ much of the Greek world became involved. ↗

Oligarchic states would side with Sparta and Athens would continue to spread her Democratic message. If revolts occurred both sides would attempt to assure their own ideology's victory. Sparta herself was not an oligarchy but did ~~not~~ like Democracy.

Moreover it was this very fear and dislike that led Sparta to ~~set~~ declare war. Under Pericles Athens had grown and rebuilt itself amazingly. Her navy was unmatched and her arts and pottery highly sought after. Sparta feared Athenian dominance. Even before the war the Greek world was split into two leagues, one led by Sparta, and the other Athens. However as Salmon writes, Athens did not want the war. Sparta and her allies were too superior on land. However the war would have to occur sometime, Greece was not big enough for both Spartan and Athenian dominance. ↗

Overall it is unfair to say that the Greek world

was forced into conflict with Athens. Sparta while initially reluctant for war, needed to stop Athenian growth ~~is~~ for the purposes of their own power and dominance. Corinth and Megara, as did other Spartan allies also wanted war with Athens for their own various reasons.

24.

Some relevant examples, use of passages but no evaluation, limited analysis. Also key question but does not answer.

Examiner comment – grade C

This candidate makes good use of the three passages, and there are a number of lines of response indicated in the answer. There is some good engagement with the question, though generalisations are usually insufficiently supported with precise examples. There is some good discussion, but the argument is not fully worked through to a conclusion, and there is no real evaluation of the sources mentioned, including the passages on the paper.

The opening paragraph uses the Salmon passage and raises the issue of states being forced into opposition to Athens, though there is no discussion at this point of 'united'. The wording of parts the essay suggests that the candidate is drawn towards an essay on the causes of the Peloponnesian War, though this is only one element in the question set. The candidate does make a good point about Corinth's role, though there is limited follow-through about this in the rest of the essay.

The candidate uses the Thucydides passage to lead into a discussion of the changing status of Athens during the fifth century. There is no evaluation of the evidence of Thucydides, and no attempt to put this in context at the start of the Peloponnesian War. The account of the transformation of the Delian League is lacking in specific examples: this answer would be considerably improved by a few sequenced events which could support the general lines of argument. In a similar way, the discussion of the Aristophanes passage does not engage with an evaluation of the passage, and there is no indication that the passage is from a comic play. The candidate does discuss the issue of the Megarian decree, but although this is connected with the Salmon passage, no explanation is offered for the different interpretation offered by Aristophanes.

The rather generalised approach continues in the discussion of different ideologies. Examples of Athenian 'colonisation' are not offered and the paragraph could be more explicitly directed towards the question. A little more detail and, in particular, a focus on the significance of 'united' as a key word in the title would make this a much sharper response to the question, and allow the awarding of higher marks.

The candidate has a clear sense of a Greek world largely divided into two groups, and shows an understanding of the stresses particularly within the Peloponnesian side, where Corinth was able to put pressure on Sparta. There is however little specific evidence brought in to support this: this essay would be significantly improved by a discussion of what we can learn from Thucydides about the allied congress at Sparta (as described in book 1) or about the tensions within the Athenian Empire during the long period of conflict with Sparta, especially after the disaster in Sicily.

Mark awarded = 24 out of 50

Example candidate response – grade E

① The Greek world was forced into a united opposition against any threatening great power, which in the fifth century, was Athens. While the Greek world was initially united against the external threat of the powerful Persian empire, after the wars the power shifted and Athens essentially ~~became~~ ~~the~~ became the empirical power they were fighting against, although ~~it~~ ^{it} happened ~~and~~ ^{and} was not as overt. This forced the rest of the Greek world to unite against Athens' oppressive power, ~~which~~ which eventuated in the near destruction of the city.

The Greeks as a whole had a natural fear of any dominant power, and a need to retain power. Thus, when the Persians invaded, the Greeks were able to put their ^{many} "years" worth of differences aside, and work together to drive the Persians out, as they had an imminent real threat of losing their power, and both main Greek powers, Sparta and Athens, would be destroyed. Their differences which had been a source of conflict in the past were effectively combined and used against the Persians. Athens' superior navy and tactical cunning helped win battles such as Salamis, while Spartan military honour and courage was used for Athens' benefit in battles such as Thermopylae. However, this unity is only applicable in the face of an external threat, ~~and~~ and is quite fragile. Greeks have always had petty disagreements which led to long

held grudges, such as in the case of Aegina, where the dispute was over annual sacrificial payment on sacred olive trees. It was only a matter of time after the Persian war ended until factions would appear and a power struggle would ensue.

When the Persian war ended, Athens was still fearful that the Persians would invade again. This ~~is~~ was a valid fear, as they had invaded twice already, ~~and~~ Athens was closer to Asia Minor and had a lot to lose. The Delian League was formed, with aims to invade Asia Minor to drive the Persians even further back, and ~~to~~ ^{vengeance} ~~for~~ damage sustained to Athens city which was completely burnt. Eastern and Northern states in the Aegean were quick to join, as well as Ionian states who were still being oppressed by the Persians. Sparta however, were not concerned as they were geographically further away, and were hesitant to be away from their homeland for extended periods of time due to continuous helot revolts. Additionally they did not have the ability to go to Persia as they were army and land based. This allowed Athens to grow in prominence within the Delian League as there was no other power to challenge them. The first signs that Athens was deviating from the original aims of the league was when Naxos wanted to withdraw, ~~and~~ Athens ^{did} would not let them. To keep them in the league Athens took away their autonomy, which ~~did~~ made the Peloponnesians uneasy but

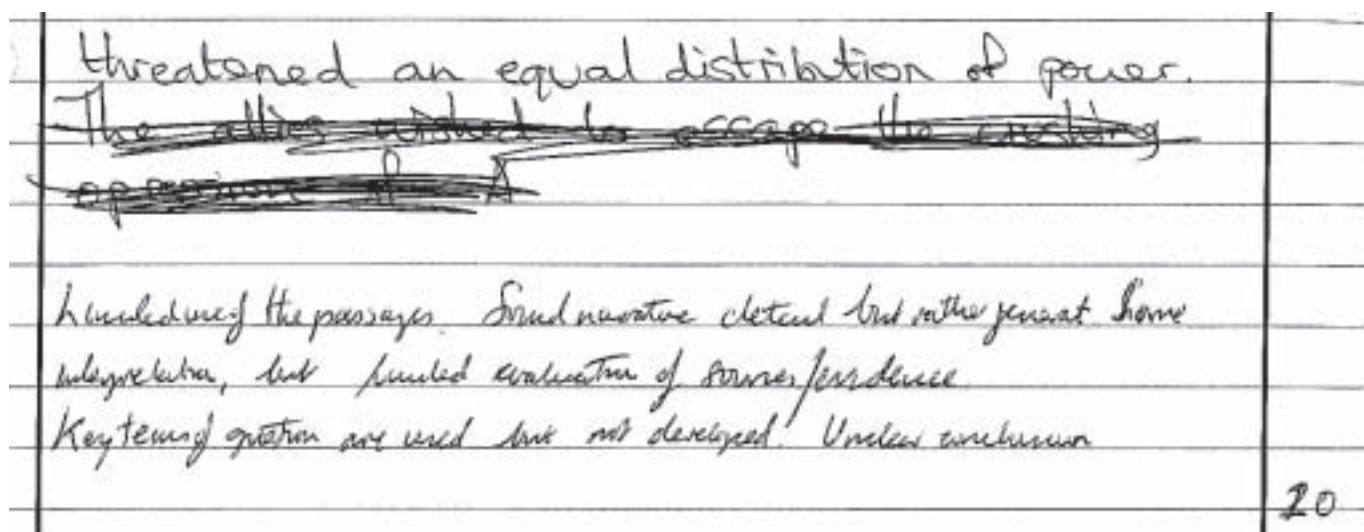
not enough to actively oppose Athens. Athens wanted to use their allies to stop and squash other allies* revolting, but rather than fighting, the allies provided tribute instead of men or ships. This only made it harder to resist Athens' oppression, as they then had no fighting experience, and no money or resources for ships. ~~Melos~~ The Melian debate was the turning point where Athens had violated the Delian league agreement. They refused that Melos ~~to~~ remain neutral, which was very different to insisting that ~~voluntary~~ allies who signed up for Athens protection voluntarily stayed. As well as treating her own Allies badly, Athens had managed to annoy Sparta as well. Themistocles had fortified the city and rejected Spartan advice - showing that they did not respect Sparta and would do as they pleased. Athens was also offended by Sparta's rejection of Athenian aid in the helot revolts. Their relationship had deteriorated, ~~Ally of Athens~~ and Sparta was feeling threatened by Athens expansion and increased aggression. Thucydides said 'so bitter was the general feeling against Athens, whether from those who wished to escape from her rule or from those who feared they would come under it', and this definitely summarises the attitudes that would lead to the spark of the Peloponnesian war, and Greece being united against Athens.

and allies pleas for help

In addition to their own fear, the other leading Greek power Sparta, was compelled to ~~the~~ oppose Athens because of ~~their~~ honour and duty to their allies. The last straw was the dispute between Corinth's colonies which involved Athens. Epidamnus asked Corinth for help against attacking ~~the~~ exiled aristocrats, and Corcyra, being the mother city of Epidamnus didn't like this, ^{so} ~~so~~ ~~they~~ ~~it~~ besieged them. Corinth who supported Epidamnus was now at war with Corcyra, who fearing Corinthian wrath asked Athens for help. Athens aided Corcyra, but only for protection and did not attack Corinth. Nevertheless, Corinth maintained the ^{of 404 BC} peace treaty set up ~~by~~ by Pericles had been broken. They involved Sparta by ~~in~~ demanding Sparta invade Attica and aid her allies, and threatened to leave the Peloponnesian allegiance. After Corinth provoked Athens further by attacking Potidaea, Sparta declared war. Corinth was effectively responsible for starting the war, although it was inevitable, and Athens was trying to avoid the war while at the same time refusing to give way to Spartan oppression and maintain their empire. Brasidas, a Spartan General goes on to convince Athenian allies to come over to the Peloponnesian league by offering them terms much less harsh than Athenians.

Release
of
Narrative?

Conclusively, The Greeks and most notably Sparta were opposed to any force which



Examiner comment – grade E

This candidate showed some good engagement with the question in parts of this essay, though the answer as a whole relies too heavily on a descriptive narrative, and there is little use made of the passages in the discussion. There is some attempt to argue and draw conclusions, but there are significant sections of description. This answer is stronger in AO1 as there are some good sections of relevant knowledge, but there is very little critical evaluation or interpretation of evidence, including the ancient sources on the paper. The essay is also not brought to a proper conclusion.

The candidate starts by showing that there was no united opposition to Athens at the start of the fifth century, and that there was united opposition to Persia (though in fact the Greek world was not united at this time). The candidate provides some relevant detail from the early part of the period, and shows some understanding of the relationship between Athens and Sparta at this time. There is some discussion of Naxos and the use of allies by Athens in this early period, though this is made less clear by a reference to the Melian debate (no reference to Thucydides), which the candidate places as a 'turning point' in the history of the Delian League. There is a general weakness in chronology, though in general the events are introduced in correct order, but with limited analysis of the time frame (and no dates or sources).

The candidate does introduce explicitly into this relatively long paragraph a direct reference to one of the passages (Thucydides), and the discussion does link this to the start of the Peloponnesian War, though there is no evaluation of the reliability of the source or the problems of interpretation that arise from this statement. The candidate then goes on to look at the role of Corinth, though without explicitly discussing what Salmon says in the passage quoted: the generally accurate narrative here is not directed towards answering the question. The candidate does show an understanding of the pressure that Corinth was able to apply to Sparta, and this could have been related more clearly to the question. The end of the essay becomes very compressed, and there is little engagement with the question at this point. The conclusion is too brief to draw together any of the elements of the essay.

There is some good understanding of the period shown here in the narrative sections, which could be significantly improved by the use more explicitly of relevant sources, properly evaluated. It would also be helpful to show a clearer understanding of the later years of the period, after the initial stages of the Peloponnesian War. The question itself is not kept to the fore and there is only limited use of the passages on the paper (none of the passage of Aristophanes). This is on the cusp of Levels 2 and 3. Relevant argument needs to be presented more coherently and a clearer conclusion would help draw together the threads of the narrative. There should also be more considered engagement with the evidence, particularly the passages on the paper, but also more widely.

Mark awarded = 20 out of 50

Paper 4 – Classical Literature – Sources and Evidence

General introduction

The full mark scheme for Paper 3 and Paper 4 and the examiners' report provide a very good starting point for those teaching this part of the syllabus. The mark scheme illustrates a number of possible approaches to the questions. The demands made on candidates in Paper 3 and Paper 4 are high level ones and a good deal of guidance is given in the syllabus booklet. It is important to remember that examiners will be looking for candidates to respond to the question, as set, in the exam room and not repeat a pre-learned essay which may be quite close to the theme of the one set. The nature of the syllabus for these topics is such that teachers (and learners) should be able to become acquainted with the major themes (as clearly outlined in the syllabus booklet) and, thus, be prepared to answer whatever specific questions are set.

The instructions on the paper clearly encourage candidates to spend time thinking and planning. Planning is particularly valuable as a way of avoiding going off at a tangent in an essay.

Generally, the modern passage and the text passages will revolve around a number of critical statements which the candidate should explore and evaluate. It may be appropriate for candidates to feel that they do not have to use the text passages in the order in which they appear on the paper or to refer to them at the outset but as they build their essay. Candidates are also encouraged not to limit themselves to the passages but to use material from their own wider reading of the texts and other critical works. It will almost always be appropriate for candidates to comment on the wider context.

Generic marking descriptors (A Level)

Generic marking descriptors (A Level)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels. Good performance on one AO may compensate for shortcomings on others. HOWEVER, essays not deploying material over the full range of the two AOs will be most unlikely to attain a mark in Level 5.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded. Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.

| Level/marks | Descriptors |
|---------------------|---|
| 5 50–40 marks | <p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • Strongly focussed analysis that answers the question convincingly. • Sustained argument with a strong sense of direction. Strong, substantiated conclusions. • Gives full expression to material relevant to all three AOs. • Towards the bottom, may be a little prosaic or unbalanced in coverage yet the answer is still comprehensively argued. • Wide range of citation of relevant information, handled with confidence to support analysis and argument. • Excellent exploration of the wider context, if relevant. |
| 4 39–30 marks | <p>ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER.</p> <ul style="list-style-type: none"> • A determined response to the question with clear analysis across most but not all of the answer. • Argument developed to a logical conclusion, but parts lack rigour. Strong conclusions adequately substantiated. • Response covers all AOs, but is especially strong on one AO so reaches this Level by virtue of the argument / analysis. • Good but limited & / or uneven range of relevant information used to support analysis and argument. Description is avoided. • Good analysis of the wider context, if relevant. |
| 3 29–20 marks | <p>THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED & / OR UNBALANCED.</p> <ul style="list-style-type: none"> • Engages well with the question although analysis is patchy and, at the lower end, of limited quality. • Tries to argue and draw conclusions, but this breaks down in significant sections of description. • The requirements of all three AOs are addressed, but without any real display of flair or thinking. • Good but limited &/or uneven range of relevant information used to describe rather than support analysis and argument. Fair display of knowledge to describe the wider context, if relevant. |
| 2 19–10 marks | <p>ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION & ANSWER.</p> <ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. Analysis is limited / thin. |

| | |
|---|--|
| | <ul style="list-style-type: none"> • Limited argument within an essentially descriptive response. Conclusions are limited / thin. • Factually limited &/or uneven. Some irrelevance. • Perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether). • Patchy display of knowledge to describe the wider context, if relevant. |
| <p>1 9–0 marks</p> | <p>ANSWERS IN LEVEL 1 WILL BE VERY POOR.</p> <ul style="list-style-type: none"> • Little or no engagement with the question. Little or no analysis offered. • Little or no argument. Any conclusions are very weak. Assertions are unsupported and/or of limited relevance. • Little or no display of relevant information. • Little or no attempt to address AO3. • Little or no reference to the wider context, if relevant. |

Question 2

2 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

The gods are free to do what they please, and for that reason behave without responsibility and obligations, and the result is that, despite all their power and magnificence, they are not noble or dignified in a human sense.

C.M. Bowra, *Heroic Poetry* (1952)

Explore critically Bowra's view of the nature of the gods' behaviour. In your answer you should make use of your wider reading as well as the two passages below:

'Father Zeus and you other blessed gods who live for ever, take vengeance on the followers of Odysseus, son of Laertes. They have criminally killed my cattle, the cattle that gave me such joy every day as I climbed the starry sky and as I dropped down from heaven and sank once more to earth. If they do not repay me in full for my slaughtered cows, I will go down to the realm of Hades and shine among the dead.'

'Sun,' the Cloud-gatherer answered him, 'shine on for the immortals and for mortal men on the fruitful earth. As for the culprits, I will soon strike their ship with a blinding bolt out on the wine-dark sea and smash it to pieces.'

Homer, *Odyssey* 12. 375–388

Then the All-powerful Father, the highest power in all the universe, began to speak, and at his voice the lofty palace of the gods fell silent, the earth trembled to its foundations and the heights of heaven were hushed. The winds in that moment were stilled and the sea kept its waves at peace. 'So be it,' he said. 'Hear my words and lay them to your hearts. Since you have not allowed the people of Ausonia to be joined in a treaty with the Trojans, and since there is no end to this discord of yours, this day let each man face his own fortune and set his course by his own hopes. Trojan and Rutulian I shall treat alike. As each man has set up his loom, so will he endure the labour and fortune of it. Jupiter is the same king to all men. The Fates will find their way.' Then, swearing an oath by the waves of the Styx, he nodded and his nod shook the whole of Olympus. There were no more words. He rose from his golden throne, and the heavenly gods thronged around him and escorted him to the threshold.

Virgil, *Aeneid* 10. 100–118

Mark scheme

- 2 Explore critically Bowra's view of the nature of the gods' behaviour. In your answer you should make use of your wider reading as well as the two passages below:**

General:

Any critical exploration as an answer to a Paper 4 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument which may not be absolutely to the point. Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific:

Any successful exploration of this type of question in Paper 4 will require the candidate to define their argument from the critical comment and make good use of the key words and phrases in the light of the passages and their wider reading. In this passage key words and phrases are: free to do what they please, without responsibility and obligations, the contrast between power and magnificence and not noble or dignified.

Using the two passages as a starting point will allow candidates to identify a certain childishness in the behaviour of Hyperion. It could be argued that he is behaving in a way that Greeks would have understood in demanding redress and looking to Zeus to fulfil his obligations as leader of the gods, except that his idea of repayment is the death of the men not a financial settlement. Nonetheless, Zeus is given no room for manoeuvre – either he accedes to the sun god's demands or there will be no more sunlight above ground. The fact that Zeus accedes without demur seems also to reinforce the view expressed by Bowra. Zeus does not attempt to negotiate (as he does with Poseidon over the fate of the Phaeacian sailors) but capitulates. He might have offered mitigating circumstances – the gods had trapped them on the island, their food had run out and after thirty days they were hungry and so decided to take their chance. Better to die with a full belly than an empty one! Other examples of similarly childish behaviour may be cited. From this, candidates might argue that this does show gods behaving in a way that is neither noble nor dignified; that their attitude towards mortals is to treat them as little better than pawns in a game, often enjoying themselves while mortals suffer.

The extract from the *Aeneid*, which follows the debate between Venus and Juno over what is to become of Aeneas and his Trojans, does give a different picture of the Father of the gods. While it is clear that there is to be no favouritism, it is also true that Jupiter is going to be impartial and remain as the guardian of Fate. He is also here rebuking the gods, and Juno in particular, for not adhering to his initial decree of peace between Trojan and Italian. Candidates may argue that this shows a sense of duty and moral obligation towards mortals and Fate and that, by extension, the

gods are bound by Fate. That he swears an oath by the Styx shows the level of intensity in his pronouncement. In this way, candidates might argue that Jupiter can be seen as a very 'imperial' figure aware of his responsibilities and obligations.

Candidates should be able to advance examples of the gods not being aware of what is going on among the mortals – thus 'free from care' - Jupiter's pronouncement here is reactive not pro-active; Jupiter has no idea what is going on in Carthage until Iarbas prays to him; when Zeus feels a sense of sorrow for Hektor, in the *Iliad*, because Hektor sacrificed to him so copiously, he is quickly rebuked by Apollo, showing perhaps that mortal feelings are not to be admired in a god; do Calypso and Circe see Odysseus as anything more than a 'sex toy'? Does Athena feel any sort of responsibility for Odysseus other than that of wanting to get him home thus showing that he is the cleverest of mortals whilst she is the cleverest of the immortals. She is content to make him suffer on several occasions. Another example that might be cited might be that of Venus' first appearance to her son in book 1 of the *Aeneid*, disguised as a Spartan huntress, which leads to Aeneas' exasperation that she never treats him as a mother should – while she is floating off carefree to Paphos.

Candidates might give many examples of power and magnificence: thunderbolts; rescuing mortals from battles; intervening in combats between mortals, as well as more mundane examples of undignified behaviour – the story of Ares and Aphrodite (the only example of mortal marital infidelity is the one that brings about the Trojan War – with serious consequences – yet the gods treat the affair between Ares and Aphrodite as inconsequential and Hephaestus' outrage as a laughing matter) or Hephaestus breaking the tension between the gods by making them laugh at him.

If candidates follow the quotation to the end they may decide to address the idea of 'noble or dignified in a human sense'. Examples of this sort of behaviour abound in the epics from facing up to the demands made on leaders by the structure of their society and the reality of death to completing a mission and confronting exceptional challenges. Candidates may be tempted to suggest that, in doing these and similar things, mortals behave more like the way they expect the gods to behave than the way the gods actually do behave. This may lead to a discussion of the wider context of the societies which the epics reflect.

Candidates are also expected to discuss further examples drawn from the range of the prescribed texts. It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.

Candidates may draw any sensible conclusions provided that they are supported with critical reference to the texts.

Example candidate response – grade A

Notes Only - Will NOT Be Marked

gods powerful b/c have ability to change war which change opportunity at glory for heroes.

D+T are not victims of moral failings but ~~are~~ ^{are} part of a conflict between powers higher than they are

④

Achilles action raise actually the question of how far we have to depart from moralism
↳ morality to understand the poem - 5.
↳ same w/ gods?

Greek = fate set + gods have no input
Rome = fate more flexible + gods can change it to some degree.

Sell

No. of
QUESTIONPage 1
OFFICE
USE
ONLY

PLAN.

- 1) • Compare to heroes. → Agree.
↳ fate drives them.
- 2) • Ensure fate taken seat. → Aeneid
- disagree / agree. passage.
- 3) • why they have power
↳ comparisons to heroes. - Agree.
↳ immortality.
- 4) • Responsibility → Odysseus. passage.
→ Thebes / Aeneas / Venus.
- disagree
- agree → treatment of Aeneas + T.

Gods are not omnipotent; men have free will and are ~~also~~ responsible for their acts actions. - Camps.

④

Aeneas is commanded not compelled.

- Aeneas.

- Camps.

②

Plenier made his men like gods and his gods like men. - J.

Bouras' statement and view on the nature of the gods' behaviour overall is very accurate and succinctly describes the gods' actions in epic poetry.

However, it must be argued that as agents of fate, they do have responsibility, although their ~~all~~ other actions eclipse this fact so that as a whole the gods are not noble or dignified in a mortal view.

Compared to the portrayal of the hero, the gods are very free and have no responsibilities. As Griffin notes, the gods have "a certain 'sublime frivolity'", where as the hero is bound by fate and his goal. ~~For the gods, the only goal they~~ ~~to~~ the hero must either attain glory and immortality, return home or found is people - they have either personal or social responsibilities.

Jakyns notes "Homer made is men like gods and his gods like men", and in the modern sense this is true as gods are expected to care for men, while men do what they like.

This is reversed in epic, especially Homeric epic, where gods have no responsibilities and so can do what they please - their only aim in their immortal lives is to have fun.

Hence as the gods do what they like, they are not noble. Compared to Aeneas, a very human hero, who suffers

and to ensure he reaches a new level for his people, they are low, willing ~~to~~ mortal because they feel like it. This also raises the question of mortality - ~~if so~~ the gods are immortal so evidently they cannot be "noble or dignified in a human sense". The hero is always an inch away from death so they have to behave with responsibility and obligation as their only power comes in the immortality of their name after they have died (when they cannot do anything more). Hence, Bourd's view is correct as the gods' behaviour is that they are ~~like~~ free to do what they please, but one must also argue that the gods are immortal so cannot be looked upon in a mortal mindframe.

To claim that the ~~her~~ gods "behave without responsibility and obligations" ignores how gods, especially Zeus/Jupiter and his Roman counterpart Jupiter, are the instigators of fate and ensure it is carried out. It could be agreed that ~~th~~ their role as agents of fate is somewhat small compared to the amount of gods present on Olympus, but overall they are the underpinnings of fate. As Jupiter notes in the Aeneid, "~~the fates. As Jupiter says himself in his~~ ~~own so will he enforce the~~" "the fates will find their way" - the gods are not fate, only its agents and

passage
2

the gods command, not compel ~~to~~
 the heroes, especially Aeneas, as that
 is their role. However, the gods do only
 act as instigators of fate when it suits
 them - Jupiter is portrayed in the
 passage as simply sitting back and
 letting fate take its course ~~to~~ and
 not encouraging it; "this day let each
 man face his own fortune and set his
 course by his own hopes", as he
 is upset that the Ausonians have not been
 allowed to join the Trojans. Here he
 lets his own emotions and grievances
 get in the way and hence to a degree
 he isn't responsible for fate and not
 obliged to take it out. It may also
 be noted too that the other gods
 frequently ignore fate and do what
 they please - Juno ~~hates~~ slows Aeneas'
 progress because he with is destined by
 fate to destroy her patron city, and
 it is only really Jupiter who as
 the ~~only~~ responsibility of fate.
 Therefore Bouras's view is to the most
 part accurate, however ~~at~~ exceptions
 must be made for ~~just~~ the "all-
 powerful father's role" as the agent of
 fate.

There is no debate over Bouras's comment
 on the gods' "power and magnificence" -
 his view is entirely correct, although
 it fails to mention why the gods
 are powerful. For humans, one must

be noble and dignified to obtain power, however the gods have an aura of magnificence without this. Jenkins notes that this is because our society's ~~own~~ values are different to that of ancient civilisations; "the Christian idea is that God is great because he loves us. Homer's idea is the reverse; the god's greatness lies in the fact they do not need to feel for us at all". It is because the gods are free to do what they please and that they are not affected by the consequences of their actions that they are so powerful. Zeus does not consider how Odysseus will lose his men when he strikes their ship with a blinding bolt and Venus doesn't have hindsight, or care, that Niobe will kill herself ~~as~~ as a result of her interventions. Griffin sums this up: "On one level the gods are keenly caught up in the game of war, but deep down they do not care a whit. Their lives are unchanged by man's ~~in~~". This is how the gods achieve power but not dignity. The heroes, however have to consider the consequences of their actions ~~especially~~ ~~as~~ to obtain dignity. Achilles in this sense also proves this point - he cares only for his own honour and glory, not that of the Greeks, and he is ~~achieved~~ ~~is~~ feared on the battlefield,

but to ~~no~~ the audience is seen to a degree as undignified. Hence this is how the Homeric hero especially is elevated to a ~~to~~ semidivine status - above men but below gods. Aeneas, who has little power but tremendous dignity is a very human character and hence also serves to show how the gods' immortality must be considered when commenting on the nature of their behaviour.

In Greek epic, the gods have power because they can change the outcome of the heroes quest for glory through the outcome of the wars they ~~are~~ involve themselves in, however in Roman epic, fate is much more flexible and hence the gods have power because ^{by people} piety is seen as a way to gain favour of the gods (another example of how the gods are free to do as they please).

Bouras statement must consider the ~~origin~~ many origins of the gods' power, not just that they do not have a human conscience, for it to completely encompass the nature of the gods' behaviour, as well as consider the different views of the gods by Greeks and Romans.

QUESTION

ANSWER
USE ONLY

Bourd's view not only ignores how the gods have a responsibility as agents of fate, but that also the gods themselves take on obligations upon themselves which actually give them dignity.

In the example of the Sun God, Odysseus' men wrongly did kill his cattle without permission, and it would seem unfair that they didn't get punished.

This ~~was~~ gives Zeus dignity as as he punished ~~Odysseus~~ them (and left ~~the innocent spared~~) for "unintentionally killing my cattle", and would especially ring true with Greeks who value

hospitality. The statement "Gods are not omnipotent: Men have free will and are responsible for their actions" by Camps shows this - Zeus did not punish for no reason, but to hold "the followers of ~~men~~ ^{are} Odysseus" accountable for their actions. This would show to the Greek audience how one must behave and teaches values and qualities.

Often the gods, especially female goddesses, are seen as protectors of the hero and patron cities. ~~But~~ Thetis and Venus both provide Achilles and Aeneas with new armour to help them in battle, and Athena acts as a guide to Odysseus and clearly has a close ~~long~~ relationship. Juno is also only acting against Aeneas because ^{the Trojan} ~~the Trojan~~ ^{is} ~~is~~ destined to destroy Carthage, which he founds.

Hence, this proves that even though the gods have free will, often they do choose to take on obligations, and they ~~too~~ are seen to a degree as noble and ~~may~~ powerful. Bouras's view does not consider this.

Overall, though however, Bouras's view is correct that 'the gods do not act with dignity and freely abuse mortals ~~to~~ as they please, often to settle their own disputes. Long's comment that "Niela and Turnus are not victims of moral failings but of a conflict between powers higher than they are" clearly show this and demonstrates that ~~often~~ ~~to~~ Bouras's view is often correct in most circumstances.

Bouras's view on the nature of the gods' behaviour is, on the whole, correct. The ~~gods do mostly~~ ~~to~~ the gods are free to do as they please and have power and magnificence without nobility, however it must be considered that often the gods do have responsibilities and do display dignity, and hence Bouras's view is incorrect here. The nature of the gods' behaviour is also critiqued by Bouras "in a human sense" and ignores their immortality. As Jenkinson notes with Achilles; "Achilles' behaviour raises ~~also~~ acutely the question of

how far we need to depart from modern morality to understand the poem", ~~perhaps the same should~~ the same should be done for the gods, a hence Bowra's view should be edited to consider the time in which epics were written, even though overall, his view is correct.

Examiner comment – grade A

Since candidates are encouraged to think and plan, it is pleasing to see evidence both of a 'brainstorm' of ideas and a plan. This undoubtedly helped keep the writer on track during the writing of the essay.

The essay starts well with the candidate identifying, in the opening paragraph, some of the key ideas of the Bowra statement and commenting on their accuracy but also showing that gods behave in other ways 'as agents of fate'.

This leads to an exploration of the gods' 'sublime frivolity' (quoting Griffin) and how 'Homer made his men like gods...' (Jenkyns) and shows evidence of wider reading. This leads naturally to a discussion of men, gods, their actions and responsibilities contrasting ordinary life with that of epic.

There is then further exemplification using Aeneas which seems to agree with Bowra but then moves on to show the shortcomings in this line of argument through the gods' responsibility to Fate. The candidate uses the second text passage to back up this line of thought and then, again, gives a different line of thought of how often the gods ignore fate, with examples. Finally, the argument is brought back to Bowra's comment with the candidate's own evaluation.

The 'power and magnificence' of the gods is picked up next. Jenkyns is quoted again, accurately, as is Griffin. This is then used to show the difference in behaviour and attitude between gods and mortal heroes, acknowledging that both may be selfish but in different ways. This is followed by the beginnings of an exploration of the nature and origins of gods' power in Greek and Roman culture.

The *Odyssey* passage is introduced and explored with some reference to the concept of *xenia* (hospitality). Before drawing conclusions, there is a short piece exemplifying gods behaving responsibly – new armour for Achilles, goddesses protecting the hero. This might have been expanded further to show that the gods often act through self-interest for whatever reason.

The essay concludes with a final evaluation of the Bowra statement.

Points to note:

- well thought-out and planned
- display of wider reading
- exemplification (but could have been wider ranging)
- well thought-out use of text passages
- argument sustained to a logical conclusion

- good use of citation to support argument
- introduction and conclusion

Might have been improved by: greater exploration of wider context; more on the 'frivolous nature' of the gods – 'partying while men die'; more discussion of the effect on attitude of mortality/immortality which only really appears in the conclusion).

Mark awarded = 41 out of 50

Example candidate response – grade C

Notes Only - Will NOT Be Marked

Homer makes his men gods and his gods men

Men lament and move on, gods may bear a grudge for eternity

Bowra's view ~~is not~~ may be correct in a general sense BUT...
their role varies, in each epic.

∴ Aeneid - behaviour of Juno is childish.

- ~~is~~

Humans are playthings, but Jupiter, as supreme ruler & father is often there to chastise

This view is correct in some aspects, but it is too vague a statement to extend to every action made by the Gods.

∴

- While they have their own personal agendas in the Aeneid, ~~despite~~ they are obliged to ensure that Fate is carried out.

- Their immortality leaves them with little to be desired. Their quarrels, arguments and motives may seem petty but ~~often~~ to ~~them~~ them people are playthings. Fate is inevitable. Immortality curses them - they will bear a grudge forever.

See

① Explore critically Bowra's view of the nature of the god's behaviour: The gods are free to do what they please, and for that reason behave ^{without} responsibility and obligations, and the result is that, despite all their power and magnificence, they are not noble or dignified in a human sense

② Bowra's view of the nature of the god's behaviour can relate to some aspects of the gods' behaviour, across all epic poems. However it is unwise to classify all the gods under this single statement ~~as~~ as it is a wide generalisation, and can be contradicted by the statement that 'Homer makes his men gods and his gods men'. In many ways the gods behave simply as men, ~~and~~ which, by a modern audience particularly, may seem 'undignified'. It is also clear that although ~~the gods have their petty quarrels and rash decisions,~~ there is always an underlying motive. ~~The actions of the gods are really exactly what the actions~~

Although the actions of the gods may seem undignified, if one strips away their immortality and their powers, they are undoubtedly the actions of humans on a far greater scale - for what are the gods but humans blessed with immortality and supernatural powers? When looking at the example of Apollo and his ~~cow~~ cattle which were slaughtered by Odysseus' men, one must consider what a man in his situation would do. A man would certainly go to a higher authority to demand punishment for the ~~off~~ culprit. Furthermore one must consider the effect that immortality has on the gods' actions - 'a man may lament a loss' and then continue to live, ^{on} whereas a god may bear a grudge for eternity.

passage
1

para (2)

In the Aeneid, the gods see humans as little more than playthings and care little for the fates of humans as individuals. What concerns the gods more is the bigger picture - it is ~~the~~ Jupiter's duty to ensure that fate is carried out. Juno's temper tantrum when Aeneas abandons her favourite city Carthage is due to her knowledge of the future - that ~~the~~ the race Aeneas founds will go on to destroy ~~the~~ Carthage. Her efforts to hinder Aeneas on his journey are futile and she herself knows it for ~~although~~ 'fate is rigid and cannot be changed'. Therefore her actions can only ~~be~~ be seen as those of someone who has an eternity to live, and therefore will do whatever she wants to bend the course of fate. Jupiter, however, does have responsibility and obligations to fulfill. ~~He~~ He must ensure that fate happens and therefore is less frivolous with his actions. He is comfortable in his own supremacy and holds back nothing when exercising his power over the gods. Although he cannot always control their actions he can control their repercussions - ~~when~~ this is evident in the Aeneid when he chastises ~~the~~ Neptune for aiding Juno to destroy Aeneas' ships, and further in Book 10 when he reminds the gods of his own power. It is evident that although he allows them to have their quarrels and ~~actions~~ to interfere with humans, it is absolutely imminent that 'The Fates will find their way'.

a bit
dangerous

In the Iliad and the Odyssey, the behaviour of the gods is markedly different. Particularly in the Odyssey, they are ~~partially~~ detached from Odysseus and his ordeals, and ~~to~~ have more of a reactive role in the action rather than a proactive role. This can be seen in Poseidon's attack on Odysseus as he ~~travels~~ ^{traverses} across the sea. This was provoked by ~~the~~ Odysseus'.

actions when he blinded Poseidon's son, the Cyclops Polyphemus. Not only did Odysseus blind him, he let slip his name so Poseidon immediately bore a grudge against him. As stated earlier, the grudges of gods can be carried for eternity. But had Odysseus never injured Polyphemus, Poseidon would not have interfered. The same can be said for the earlier mentioned instance where Apollo begged Zeus to punish those who ~~the~~ 'criminally killed his cattle' - had ~~the~~ Odysseus' men ~~to~~ never eaten the cows, Apollo and Zeus would have never intervened. p.!

The fact that many of the gods have relations with humans ~~proves~~ that the gods of epic differ greatly from the gods of modern day religion and literature. Divine signs and appearances ~~are~~ were a regular occurrence, especially in the lives of heroes, and it should be remembered that the gods were ~~more~~ ^{on} more ~~on~~ ~~the~~ of a level ground with humans in terms of their actions, relationships and priorities and therefore in some instances were not as 'noble or dignified' as expected by a modern audience. ~~In~~ In the cases of ~~Rebecca~~ Venus and Thetis, their ~~actions~~ actions were ^{sometimes} those of mothers ~~as~~ rather than those of gods - for example when Venus manipulated Dido to ~~let~~ want Aeneas to remain in Carthage, she was doing it for the sake of Aeneas' wellbeing, rather than for divine purposes. Thetis' warning to her son ~~&~~ Achilles prophesied that he would either die a glorious young hero or live to old age but never have fame or glory. This was her divine duty, however she urged ~~a~~ Achilles to choose life over glory.

It is true to say that the gods are 'free to do what they please' and also that on occasion 'behave without responsibility or obligations' ~~to~~ however when one considers the nature of their plight, ~~it~~ ~~is~~ it would be unwise to expect much more of those who are blessed (or cursed) with the endlessness of immortality. When the outcomes of fate are inevitable and the significance of human lives as individuals is of little importance, the gods are bound to treat them as such, for as long as fate is carried out there is no reason for discipline. Their nobility and dignity comes from the fact that humans worship them and their powers regardless of their actions because the gods can deal out consequences and punishment to those who displease them far more easily than ordinary man. Furthermore, although their treatment of ~~the~~ humans may be harsh, ~~was~~ unnecessary and frivolous, their ruling motive, the completion of fate, is still carried out.

⊗ (previous page) furthermore, her personification of Aeneas in battle against the Rutulians was an attempt to distance Turnus from Aeneas in order to save Aeneas, although she knew the direction ~~was~~ in which fate intended the battle to go.

Examiner comment – grade C

There is some evidence of planning. There is an introduction and a conclusion of a sort. The introduction picks up on Bowra's points in a general way and offers an opposing view through 'Homer makes his gods men...' (It is a pity that an interesting idea expressed at the end of the paragraph is crossed out).

Both text passages are mentioned, though rather tangentially, relating the *Odyssey* passage to human reactions. The Virgil passage really comes as an 'add-on' to a paragraph on the actions of the gods in the *Aeneid* and the importance of Fate.

There is an attempt to show that the gods behave differently and are involved in a different way in the *Iliad* and the *Odyssey*. This focuses on the idea of the gods bearing a grudge for eternity and then leads to a reprise of the first passage. There is a certain weakness here as the *Odyssey* passage allows candidates to explore the ideas of restitution and reparation – the sailors promise Poseidon gifts and sacrifices when they return to Ithaca in exchange for eating some of his cattle. They also behave in a very human way believing it better to die with a full belly rather than an empty one! An argument might be advanced that it is Poseidon who is behaving in a very un-godlike and extreme manner even for Greeks who behaved and acted according to a code for reparations. One that Odysseus rejects when dealing with the suitors.

The essay also displays the odd inaccuracy – Jupiter chastising Neptune in the *Aeneid* for helping Juno to destroy Aeneas' ships. 'Juno's temper tantrum' when Aeneas leaves Carthage may either refer to Dido or the argument between Juno and Venus at the beginning of book 10 and which comes just before the *Aeneid* passage given in the question.

There is an interesting attempt to address a wider context of gods of epic being very different from modern day gods. Venus and Thetis are noted as mothers not necessarily acting as gods.

The conclusion revolves around the importance of Fate which precludes gods from behaving without responsibility all the time. The idea is also expressed that gods gain dignity from being worshipped by humans and are able to respond in a number of ways ranging from well-deserved punishment to frivolity.

Points to note:

- evidence of thought and planning – but some interesting points in plan not fully developed in essay itself
- introduction and conclusion, attempts to address key points of quotation and draw conclusion
- some display of sound knowledge, some errors, inconsistent rather than sustained
- no citation from other sources except for one brief unacknowledged quote
- the argument is not really sustained from beginning to end, no real attempt to explore wider context
- text passages mentioned but not really used

Mark awarded = 26 out of 50

Example candidate response – grade E

A vital role is played in epics by the gods of ancient Greece and Rome. They create and destruct their cities ~~which~~ that they create on a whim. Their emotions run rampant as they battle against each other for bragging rights as they support heroes and collect sacrifices dedicated to them in their cities. Their behaviour, on whole, is that of a two year old's, playing with their lego set. Boundaries are occasionally set for them though, to obey ~~the~~ the set rules that they cannot fight against.

The gods each work for their own cause. They "envy humans for having such a short, fragile life" as they can not experience near-death experiences, or old age, Hence the gods "use humans as their playthings." (T. Davidson)

In the Aeneid, Athena wants to reward Aeneas for staying with his quest, despite numerous obstacles, so she leads him to Carthage where he can rest. In Carthage he meets the beautiful and strong ~~leader~~ queen of Carthage, Dido, who, after being tricked into believing she was married to Aeneas in a cave by Juno, falls madly in love with Aeneas, 'like a doe with an arrow caught in its heart'.

As Aeneas must continue his quest to found Rome, Athena forces him to abandon Dido, despite her hospitality and adoration. This results in Dido committing suicide. Athena had simply used the once mighty queen to reward Aeneas, casting her aside after he was done. This is in agreement with C. N. Bouras's passage. Athena and Juno, in using trickery and only working towards their own goals are 'not noble' and certainly not 'dignified'. This continues throughout the ~~rest~~ epic. Boundaries occasionally being set by Zeus, 'Hear my words and lay them to your hearts,' but on the whole the gods will do absolutely anything to get their own way, resulting in immoral and undignified methods being attempted.

passage 2
mentioned

'Fate is like a dog ~~at rest~~ on a rope, attached to a cart. The dog may move anywhere he/she chooses within the boundaries of the rope, but as much as it struggles against it, it will be pulled to its destruction. It has the choice of a journey that is rigged with toil and anguish, or if it accepts its situation, one that will cause it no pain and may even be pleasant.' (T. Dandridge). In this way, the gods are not 'free to do as they please', as

their human playthings have a fate set out for them that they cannot escape. In the Iliad, Achilles has the choice between living a long, prosperous life and not being remembered, or going out in one final battle in a blaze of glory and being remembered forever. Beyond this choice he has no control over his fate, and thus, neither do the gods that ~~control~~ support him. They will, however, battle it out to make their supported hero last the longest possible. Achilles is lured out into the desert by a god who is pretending to be Hector to give the Trojans a chance to regroup and retreat. When Achilles returns and Hector emerges from the city walls, the gods interfere with their duel, making spears that should have hit their mark fall useless, and giving Hector extra speed, so as to ~~be~~ avoid being caught by Achilles as he is chased around ~~the~~ ~~the~~ Trojans walls. The gods are being 'irresponsible', and not letting fate be carried out. They resort to under-handed, devious tricks and can not be seen as dignified or noble.

The gods in the Aeneid are emotional whirlwinds and are there to help glorify Aeneas, who remains pious and shows all the ideal qualities of a Roman throughout the epic. Their irresponsibility and lavish lifestyle puts Aeneas on a

level above them, setting an example of how you should live for Romans reading the epic. The gods are crafted this way to encourage Roman values.

Just as a small child will throw a tantrum at their favourite toy being taken away, the gods get angry about their favourite playtoy dying. ~~the only difference being~~ the only difference being that the gods care less about their loss, rather the outcome that now dead human could have gained them. As the child is free to ramp around ~~in~~ in its world, the gods are ~~not~~ giving them no responsibility or obligations has made them emotionally fuelled and dangerous to be on the wrong side of. ~~The more~~ The more powerful/higher up the god is (eg. Hera/Juno, ~~Venus/Athena~~ Venus/Athena) the more freedom they are given, and the less dignified and noble they become. This is apparent majorly in the Aeneid and Iliad as they trick their opposition hero's into danger, or ~~risk~~ ^{fray words} risk their own, regardless of what it costs others - such as Dido. Roman's ~~view~~ view of the god's behavior is an accurate one, though there are some, as limited as those are, restrictions on what they may do. They live through their fragile humors because they can not experience themselves what humors ~~is~~ live everyday. They

can occasionally be just, as Zeus was
to ~~escape~~ the Sun in the *Odyssey*, but
they are more often than not self-serving
and gave up any nobility or dignity
they possessed to the cause of getting
what they desire.

ONLY
passage
mentioned

Examiner comment – grade E

There is little evidence of planning in this essay. It is very general in content and there is a clumsiness in expression.

The text passages are barely mentioned with a quotation picked from the *Aeneid* passage at the end of a paragraph about Athena's (means Venus' and, perhaps, Jupiter's) involvement with Aeneas. The *Odyssey* passage is only acknowledged at the end of the final paragraph of the essay.

Although there is no real introduction, the essay opens with the idea that the gods run riot aiming for 'bragging rights'. This is developed into the idea that they envy human beings for their mortality. A narrative passage follows about Aeneas, Dido, Carthage and Venus/Jupiter (though erroneously called Athena here).

From this there is a discussion of boundaries set for the gods by Fate which leads to the expression that the gods are not entirely free to do as they please and another narrative passage about Achilles and Hector. This is followed by some thoughts on the under-hand ways in which gods can behave.

Some brief comments follow on the nature of Roman gods and how Aeneas can be seen as an example for Romans to follow but without exemplification. This might have been substantiated, as part of the wider context, with exemplification – like Neptune calming the storm, in book 1, being compared to the man of authority.

To finish is a long paragraph, a little repetitive of earlier ideas, that the gods throw tantrums like children who have had their favourite toys taken away. Also expressed is the idea that the more important the gods are, the less dignified they become. This then draws to a sort of conclusion that Bowra's view is accurate but that there are restrictions. Fate is not mentioned here but rather that the gods are self-serving experiencing the delights of mortality through fragile humans.

Points to note:

- very general
- some engagement with the question but analysis is very limited and the narrative sections do not necessarily do more than give evidence of some knowledge
- a little extra citation but not very well used
- quite a lot of graphic description not backed up with exemplification: '2 year old playing with a lego set', 'the gods in the *Aeneid* are emotional whirlwinds'
- text passages, though mentioned, are not used. The Bowra passage and the key points from it are not used effectively

- weakness in construction and orthography (not penalised). A certain clumsiness in expression. Some lack of accuracy
- limited factually. No real address to the wider context

Mark awarded = 17 out of 50

Cambridge International Examinations
1 Hills Road, Cambridge, CB1 2EU, United Kingdom
tel: +44 1223 553554 fax: +44 1223 553558
email: info@cie.org.uk www.cie.org.uk

