



**SQ06/AH/01**

**Classical Studies**

Date — Not applicable

Duration — 3 hours

**Total marks — 100**

Choose ONE Section

Attempt **ALL** questions in Part A of your chosen Section  
and

Attempt **TWO** questions in Part B of your chosen Section

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Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



## SECTION 1 — HISTORY AND HISTORIOGRAPHY

## Part A — CLASSICAL LITERATURE — 50 marks

Attempt ALL questions in this Part if you have studied History and Historiography

Study the sources below and attempt the questions which follow.

**Source A:** Herodotus, 7.38

“I am an old man, Sir, and I beg you in pity to release from service one of my sons — the eldest — to take care of me and my property. Take the other four — and may you return with purpose accomplished.”

Xerxes was furiously angry. “You miserable fellow,” he cried, “have you the face to mention your son, when I, in person, am marching to the war against Greece with my sons and brothers and kinsmen and friends — you —, my slave, whose duty it was to come with me with every member of your house, including your wife?”

1. In what ways does the story of Xerxes and Pythius in Source A contribute to a central purpose of Herodotus in writing his *Histories*?

Refer to **Source A** and your own knowledge.

10

**Source B:** Thucydides, 1, 22, 4

And it may well be that my history will seem less easy to read because of the absence in it of a romantic element. It will be enough for me, however, if these words of mine are judged useful by those who want to understand clearly the events which happened in the past and which (human nature being what it is) will, at some time or other and in much the same ways, be repeated in the future.

2. To what extent does Thucydides’ account of the minor disputes which immediately preceded the Peloponnesian War follow the principles he sets out in Source B?

Refer to **Source B** and your own knowledge.

10

**Source C:** Herodotus, *Histories*, 1.6

Croesus was by birth a Lydian, son of Alyattes, and monarch of all the nations west of the river Halys, which flows from the south between Syria and Paphlagonia, and issues northward into the sea called Euxinus. This Croesus was as far as we know the first foreigner who subdued Greeks and took tribute of them . . . Before the reign of Croesus all Greeks were free: for the Cimmerian host which invaded Ionia before his time did not subdue the cities but rather raided and robbed them.

**Source D:** Livy, 1.54

Tarquin, strolling up and down in silence, began knocking off poppy heads with his stick. The messenger at last wearied of putting his question and waiting for the reply, so he returned to Gabii supposing his mission to have failed. He told Sextus what he had said and what he had seen his father do: the king, he declared, whether from anger, or hatred, or natural arrogance, had not uttered a single word. Sextus realised that although his father had not spoken, he had, by his action, indirectly expressed his meaning clearly enough; so he proceeded at once to act on his murderous instructions.

**Source E:** Tacitus, *Annals*, 14.62

So it was decided to extract a confession of adultery from someone against whom a charge of revolution could also be concocted. A suitable person seemed to be the aforementioned Anicetus, fleet commander at Misenum and instrument of Nero's matricide. After the crime he had been fairly well regarded. Later, however, he was in serious disfavour; for the presence of a former accomplice in terrible crimes was a reproach to him.

3. Compare the effectiveness of Sources C, D and E in their depiction of tyrants.

Refer to **Sources C, D and E** and your own knowledge.

15

**Source F:** Newspaper article, 2012

You spot the pressure points of a failing state by looking at what it censors. In the case of Greece, the authorities' prosecution last week of a journalist who criticised the government's economic policy showed that he had hit just such a pressure point. While most Greeks live with austerity without end . . . the rich and well-connected are escaping the burdens that fall on the masses.

4. In what ways does this view of Greece today apply to nobility in 6th and 5th century Athens?

Refer to **Source F** and your own knowledge.

15

## SECTION 1 — HISTORY AND HISTORIOGRAPHY

## Part B — CLASSICAL SOCIETY — 50 marks

Attempt **TWO** questions in this Part if you have studied History and Historiography

5. “Herodotus is not so much interested in political and military outcomes as he is in depicting human beings confronting their own mortality.”  
How valid is this statement? 25  
Refer to Books 1 and 7 of *The Histories* and your own knowledge.
6. “No historian has ever surpassed Thucydides in the ability to portray a typical character or situation in an objective way.”  
How valid is this statement? 25  
Refer to Book 7 of Thucydides and your own knowledge.
7. “Livy’s strengths and limitations as a historian are clearly apparent to the reader.”  
Discuss, with reference to Livy Book 1, and your own knowledge. 25
8. “Polybius’ *Histories* is an excellent guidebook for a ruler.”  
How valid is this statement? 25

**SECTION 2 — INDIVIDUAL AND COMMUNITY**  
**Part A — CLASSICAL LITERATURE — 50 marks**

Attempt **ALL** questions in this Part if you have studied Individual and Community

Study the sources below and answer the questions which follow.

**Source A:** from Plato, *Republic*, 4. 434b

“But if someone who belongs by nature to the class of artisans and businessmen is puffed up by wealth or popular support or physical strength or any other similar quality, and tries to enter our military class; or if one of our military Auxiliaries tries to get into the class of administering Guardians for which he is unfit, and they exchange tools and prestige, or if a single individual tries to do all these jobs at the same time—well, I think you’ll agree that this sort of mutual interchange and interference spells destruction to our state.”

9. In what ways does Plato’s view of the state inform us about the influence of the development of the different classes? 10

Refer to **Source A** and your own knowledge.

**Source B:** from Aristotle, *Politics*, 1261a 10

A system in which women are common to all involves, among many other things, the following difficulties. The object for which Socrates states that it ought to be instituted is evidently not established by the argument which he uses. Moreover, the end which he states as necessary for the city is impracticable; and yet he gives no account of the lines on which it ought to be interpreted. I have in mind here the idea, which Socrates takes as his premise, that the greatest possible unity of the whole city is the supreme good. Yet it is obvious that a city which goes on becoming more and more of a unit, will eventually cease to be a city at all.

10. To what extent does Aristotle attack Plato’s proposal that “wives should be held in common”? 10

Refer to **Source B** and your own knowledge

11. In what ways do Plato and Aristotle differ in their description of the ideal state? 15

Compare **Sources A** and **B** and draw on your own knowledge.

Source C: Cicero, *On Duties*, 2. 21. 73

For example, the attempt by Lucius Philippus to pass a bill providing for redistribution of land was outrageous. It is true that when the measure was rejected he took the rebuff calmly enough and to that extent he deserves credit for moderation. But while, previously, he had been agitating for popular support, he offered malicious comment that the entire total of property-owners in the whole country did not add up to make them two thousand.

12. To what extent was Cicero's view of the best structure for society too conservative for today?

15

Refer to **Source C** and your own knowledge.

## SECTION 2 — INDIVIDUAL AND COMMUNITY

## Part B — CLASSICAL SOCIETY — 50 marks

Attempt **TWO** questions in this Part if you have studied Individual and Community

13. “Aristotle focuses more, in his constitutional model, on the duties of individual citizens than on their rights.”  
How valid is this statement? 25  
Refer to any relevant parts of Aristotle’s work and your own knowledge.
14. “The status of women in Plato’s ideal state would be unacceptable in modern democracy.”  
Discuss, with reference to any relevant parts of Plato’s work, and your own knowledge. 25
15. Evaluate the main strengths and weaknesses of the constitutional system proposed by Cicero in his *On Duties*. 25  
Refer to *On Duties* and your own knowledge.
16. “When politicians start talking about organising society, they are talking, both in the classical world and in modern societies, about greater state control.”  
Discuss, with reference to any relevant classical source(s), and your own knowledge. 25

**SECTION 3 — HEROES AND HEROISM**  
**Part A — CLASSICAL LITERATURE — 50 marks**

Attempt **ALL** questions in this Part if you have studied Heroes and Heroism

Study the sources below and answer the questions which follow.

**Source A:** from Homer, *Iliad* 22. 289–297

With that he swung up his long-shadowed spear and cast it. And sure enough he hit the centre of Achilles' shield, but his spear rebounded from it. Hector was angry at having made so fine a throw for nothing, and he stood there perplexed, for he had no second spear. He shouted aloud to Deiphobus of the white shield, asking him for a long spear. But Deiphobus was nowhere near him, and Hector, realising what had happened, cried, "Alas! So the gods did beckon me to my death!"

17. To what extent does this passage raise our interest in the fight between the two heroes?

10

Refer to **Source A** and your own knowledge.

**Source B:** Virgil, *Aeneid*, 1.710–719

But beyond all the rest the unhappy Phoenician Dido, condemned now to sure destruction, could not satisfy her longing. She gazed, and the fire in her grew; she was affected equally by the boy and by the beautiful gifts. Cupid had been clinging to Aeneas and embracing him with his arms around his neck, expressing great love for his supposed father. Then he crossed to the queen. Dido's eyes and her whole mind were fixed on him, and at times she would fondle him and hold him close to her, for she could not know, poor Dido, how mighty a god was entering her.

18. In what ways does Virgil portray Dido as a victim?

10

Refer to **Source B** and your own knowledge.

**Source C:** Euripides, *Trojan Woman*, 697–705

HECUBA: But, my dear daughter, cease mourning for Hector; all your tears cannot help him. And honour your new master; win his love as a husband by your own goodness and sweetness. In this way you will not only make your life happier, but you may even bring up my little grandson, to be — who can tell? — the saviour of Troy! Sons of yours may yet one day find a new Ilium, and our city live again.

**Source D:** Ovid, *Heroides*, 7.89–98

This castaway I sheltered when he came, and made him king before I knew his name! I wish I'd given you no more than this — I'd silence all reports of our first kiss. The day a sudden storm forced us to flee to that deep cave brought ruin down on me. I heard a voice and thought the nymphs were crying. And then the Furies marked me out for dying. Punish me, tarnished honour, and abused Sychaeus, whom I face with shame confused.

19. Compare the effectiveness of these descriptions of reversals in fortune.

15

Refer to **Sources A, C and D** and your own knowledge.

**Source E:** Extract from *Roman Literature and Society*, R. M. Ogilvie, 1980 (p.125)

In the first place Aeneas is a hero in search of his soul. The Aeneid is very much of a spiritual quest, which makes it unique in ancient literature. Only Virgil admits of the possibility that a character can change, grow and develop. Aeneas in the early books is unsure of himself, always seeking instruction from his father or from the gods before committing himself to any course of action. In the Underworld he sees a panorama of the future history of Rome, down to the time of Augustus and that vision gives him the self-confidence to act on his own initiative. He may still be a creature of emotion, but he accepts his role as the destined leader in a divinely planned enterprise.

20. In what ways does this depiction of Aeneas apply to heroes in the modern world?

15

Refer to **Source E** and your own knowledge.

**SECTION 3 — HEROES AND HEROISM**  
**Part B — CLASSICAL SOCIETY — 50 marks**

Attempt **TWO** questions in this Part if you have studied Heroes and Heroism

21. “We could examine the character of Odysseus a dozen times or more without finding any morality at all in the man.”  
Discuss, with reference to *The Odyssey* and your own knowledge. 25
22. “The heroes in both Homer and Virgil treat women selfishly.”  
Discuss, with reference to any relevant text and your own knowledge. 25
23. “Penelope, Briseis, Dido — in Ovid’s hands they give us nothing more than a series of complaints.”  
How valid is this statement? 25  
Refer to the relevant texts and your own knowledge.
24. There is nothing to inspire us in any of the classical heroes, and definitely no leadership qualities.  
Discuss, with reference to any classical text(s), and your own knowledge. 25

**SECTION 4 — COMEDY, SATIRE AND SOCIETY**  
**PART A — CLASSICAL LITERATURE — 50 marks**

Attempt **ALL** questions in this Part if you have studied Comedy, Satire and Society

Study the sources below and answer the questions which follow.

**Source A:** Aristophanes, *The Assemblywomen*, 662–671

Blepyrus:	And there won't be any thieves?
Praxagora:	How can anyone steal what he owns already?
Blepyrus:	No muggers at night to pull clothes off?
Praxagora:	If you sleep at home there's no danger of that anyway. But now it won't happen even if you do stay out; everyone will have the necessities of life. If this fellow wants to take your coat, give it to him. Why fight about it when you can go to the common store and get a better one?

**25.** To what extent are difficulties in the women's programme of reform overcome within the play?

**10**

Refer to **Source A** and your own knowledge.

**Source B:** Aristophanes, *Knights*, 788–796

Paphlagonian:	Is that your way of showing you love him, these petty little suckings-up?
Sausage-seller:	Norralf as petty as the baits you've dangled for 'im . . . an' 'ooked him with!
Paphlagonian:	I tell you — if there's ever been a greater friend or defender of 'Thepeople' than I am — I'm willing to eat my head!
Sausage-seller:	Friend of 'Thepeople' indeed! You wot's seen 'ow they've lived these last seven years in tubs and turrets and birds' nests an' 'ad no pity on them, but kept the 'ive locked so you pinch the 'oney? What 'appened when Archeptolemus came with noos of a peace offer? You threw it to the winds, and the Spartan envoys, wot 'ad come begging on their knees for peace, you kicked 'em clean out of the City.

**26.** In what ways does Aristophanes use conversation to attack Cleon?

**10**

Refer to **Source B** and your own knowledge.

**Source C:** Horace, *Satires*, 1, 6, 122–131

I stay in bed till ten, then walk; or else after reading or writing something for my private pleasure I have a massage, but not, like that filthy Natta, with oil pinched from the lamps. When I'm feeling tired and the sun grows fiercer, showing it's time for the baths, I finish my game of triangle and leave the park. A light lunch — enough to save me from having to go through the day on an empty stomach; then I laze about at home. That's what life is like when you're free from the cruel compulsion to get to the top. So I comfort myself that I'll live more happily than if my grandfather, father and uncle had all been quaestors.

**Source D:** Juvenal, *Satires*, 10.97–107 adapted

Yet what fame or prosperity is worth having if it brings you no less disaster than joy? Would you rather assume the mantle of the wretch who's being dragged through the streets today, or lord it over some sleepy rural backwater, an out-at-elbows official inspecting weights, giving orders for the destruction of short-measure pint-pots? Admit then that Sejanus had no idea of what to pray for. His interminable pursuit of excessive wealth and honours built up a towering edifice, storey by storey, so that his final downfall was that degree greater, the crash more catastrophic.

27. Read Sources B, C and D.

“If your main aim is happiness, then avoid ambition for public success”.

Compare the effectiveness of the three sources in expressing this idea.

15

**Source E:**

“All I need to make a comedy is a park, a policeman and a pretty girl” — C. Chaplin, *My Autobiography*, Ch.10

“We participate in a tragedy; at a comedy we only look” — A. Huxley, *The Devils of Loudon II*

“Comedy, we may say, is society protecting itself — with a smile” — J.B. Priestley, *George Meredith*

28. In what ways might these comments apply to classical comedy?

Refer to Source E and your own knowledge.

15

## SECTION 4 — COMEDY, SATIRE AND SOCIETY

## Part B — CLASSICAL SOCIETY — 50 marks

Attempt **TWO** questions in this Part if you have studied Comedy, Satire and Society

29. “Aristophanes was a democrat first and foremost rather than a traditionalist or a writer of comedy.”  
Discuss, with reference to any of Aristophanes’ works, and your own knowledge. 25
30. To what extent is Horace successful in his *Satires* in drawing attention to people’s inability to see things as they really are? 25  
Refer to any of Horace’s *Satires* and your own knowledge.
31. To what extent does Juvenal’s approach to writing satire change in *Satires* 10 and 11 compared with the earlier satires? 25  
Refer to any two of Juvenal’s earlier satires and your own knowledge.
32. Juvenal says that anger makes him write satire. Horace wishes to “tell the truth with a smile”.  
To what extent does “anger” produce better satire, than that produced by a “smile”? 25  
Refer to any relevant sources and your own knowledge.

[END OF SPECIMEN QUESTION PAPER]



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**SQ06/AH/01**

**Classical Studies**

## Marking Instructions

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These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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## General marking principles for Advanced Higher Classical Studies

The following general marking principles will be applied when marking all candidate responses to questions in this paper. These principles must be read in conjunction with the detailed Marking Instructions for each question. The detailed Marking Instructions that follow these general marking principles are written to assist in determining “a range of acceptable answers” rather than listing every possible correct answer.

- a) Marks for each candidate response will always be assigned in line with these general marking principles and the detailed Marking Instructions for the relevant question.
- b) Marking should always be positive. This means that marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- c) Where the candidate violates the rubric of the paper and answers more than two 25 mark questions, or questions in more than one section, all responses should be marked and the better mark recorded.
- d) Markers will use the full range of marks available for each question. The detailed Marking Instructions are not exhaustive. Other relevant points should be credited.

For credit to be given, points must relate to the question asked.

In this specimen paper the following skills are assessed:

- Analysis
- Critical evaluation
- Structuring and sustaining a line of argument

The following question types are used in this paper:

- Source evaluation questions (10 marks)
- Source analysis questions (10 marks)
- Source comparison questions (15 marks)
- Source comparison question comparing a classical and modern source (15 marks)
- Two questions requiring candidates to integrate knowledge, analysis, synthesis and develop a line of argument (25 marks each).

The general principle underpinning the marking of all sections in both parts is that credit is to be given for well-thought out answers, supported by examples from the prescribed texts, with direct quotes, if possible.

NB: The detailed Marking Instructions for each question provide examples of points that candidates might give in their answer. Credit will also be given in both parts of the paper to candidates who put forward relevant points not listed in the Marking Instructions.

## Marking instructions for each type of question

### Section 1 – Source-based questions

These detailed Marking Instructions provide guidance on the application of the general marking principles.

Markers should award appropriate credit based on the criteria in the following tables. However, responses which do not fit neatly within the criteria should also be credited. For example, a response which meets most of the criteria in a mark range may be credited some or all of the marks depending on the professional judgement of the Marker.

Question type	Overall marks	Marking Instructions					
<p>Questions that begin "To what extent..." require candidates to <i>evaluate</i> a source. Candidates will use in-depth knowledge and understanding of the aims and/or qualities of classical sources and writers to make a reasoned judgement.</p> <p>Evaluative comments may relate to, for example:</p> <ul style="list-style-type: none"> <li>• origin</li> <li>• purpose</li> <li>• content</li> <li>• cultural or historical context</li> </ul>	<b>10</b>	<b>0 marks</b>	<b>1–2 marks</b>	<b>3–4 marks</b>	<b>5–6 marks</b>	<b>7–8 marks</b>	<b>9–10 marks</b>
		No relevant points of evaluation are made	One or two relevant points of evaluation are made <b>which respond to the question</b>	Two or three relevant points of evaluation are made <b>which respond to the question and show understanding of the source content, context or intention</b>	Four relevant points of evaluation are made <b>which respond to the question and show wider understanding of the source content, context or intention</b>	Four relevant points of evaluation are made <b>which respond to the question and show full understanding of the source content, context or intention</b>	Four relevant points of evaluation are made <b>which respond to the question and show wider understanding of the source content, context or intention</b>
							A clear <b>overall judgement is drawn from the points made</b> which shows <b>evidence of wider reading</b>

Question type	Overall marks	Marking Instructions					
<p>Questions that begin “<i>In what ways...</i>” require candidates to <i>analyse</i> a source. Candidates will identify different aspects/components of a source and clearly show at least one of the following:</p> <ul style="list-style-type: none"> <li>• links between different components</li> <li>• links between component(s) and the whole</li> <li>• links between component(s) and related concepts</li> <li>• similarities and contradictions</li> <li>• consistency and inconsistency</li> <li>• different views/interpretations</li> <li>• possible consequences/implications</li> <li>• the relative importance of components</li> <li>• understanding of underlying order or structure</li> </ul>	<b>10</b>	<b>0 marks</b>	<b>1–2 marks</b>	<b>3–4 marks</b>	<b>5–6 marks</b>	<b>7–8 marks</b>	<b>9–10 marks</b>
		No relevant points of evaluation are made	<b>One or two</b> relevant points of analysis are made <b>which respond to the question</b>	<b>Two or three</b> relevant points of analysis are made <b>which respond to the question and show understanding of the source content, context or intention</b>	<b>Four</b> relevant points of analysis are made <b>which respond to the question and show wider understanding of the source content, context or intention</b>	<b>Four</b> relevant points of analysis are made <b>which respond to the question and show full understanding of the source content, context or intention</b>	<p><b>Four</b> relevant points of analysis are made <b>which respond to the question and show wider understanding of the source content, context or intention</b></p> <p><b>A clear overall judgement is drawn from the points made which shows evidence of wider reading</b></p>

Question type	Overall marks		Marking Instructions			
<p>Questions that ask candidates to “Compare different sources...” require candidates to:</p> <ul style="list-style-type: none"> <li>explain the content of two or more different sources</li> <li>make points of comparison between sources</li> </ul>	15	10	<p><b>0 marks</b></p> <p>No relevant explanation of the source meaning or context</p>	<p>Up to a maximum of <b>10 marks</b>, 1 mark should be awarded for each relevant developed point about the meaning or context of the sources</p> <p>If a candidate does not make developed points about the meaning of both sources, no more than 4 marks should be awarded</p> <p>Developed points will involve the candidate providing, for example:</p> <ul style="list-style-type: none"> <li>additional detail</li> <li>examples</li> <li>reasons</li> <li>evidence</li> </ul>		
		5	<p><b>0 marks</b></p> <p>No relevant points of comparison</p>	<p><b>1–2 marks</b></p> <p><b>One</b> or <b>two</b> accurate points of comparison are made between <b>at least two</b> sources</p>	<p><b>3–4 marks</b></p> <p><b>Three</b> or <b>four</b> accurate points of comparison are made between <b>at least two</b> sources</p>	<p><b>5 marks</b></p> <p>At least <b>four</b> reasoned relevant points of comparison are made between <b>at least two</b> sources</p> <p>These comparisons are summarised into an overall conclusion which responds to the question</p>

Question type	Overall marks		Marking Instructions			
<p>Questions that ask candidates to “<i>compare a modern source/quote with classical ideas...</i>” require candidates to:</p> <ul style="list-style-type: none"> <li>accurately explain the meaning of a modern source/quote</li> <li>compare the views of the source/quote with classical ideas</li> </ul>	15	10	<p><b>0 marks</b></p> <p>No relevant explanation of the meaning or context of the modern source/quote, or about relevant classical ideas</p>	<p>Up to a maximum of <b>10 marks</b>, 1 mark should be awarded for each relevant developed point about the meaning or context of the modern source/quote and relevant classical ideas</p> <p>If a candidate does not make developed points about the meaning of both the modern source/quote and classical ideas, no more than 4 marks should be awarded</p> <p>Developed points will involve the candidate providing, for example:</p> <ul style="list-style-type: none"> <li>additional detail</li> <li>examples</li> <li>reasons</li> <li>evidence</li> </ul>		
		5	<p><b>0 marks</b></p> <p>No relevant points of comparison</p>	<p><b>1–2 marks</b></p> <p><b>One or two</b> accurate points of comparison are made between modern source/quote and classical source(s)</p>	<p><b>3–4 marks</b></p> <p><b>Three or four</b> accurate points of comparison are made between modern source/quote and classical source(s)</p>	<p><b>5 marks</b></p> <p>At least <b>four</b> accurate points of comparison are made between the modern source/quote and classical source(s)</p> <p>These comparisons are summarised into an overall conclusion which responds to the question</p>

## Section 2 – 25-mark essay questions

### Analysis – 8 marks

Analysis involves identifying parts, the relationship between them, and their relationships with the whole. It can also involve drawing out and relating implications. Analysis requires candidates to clearly show at least one of the following: links between different components, links between component(s) and the whole, links between component(s) and related concepts, similarities and contradictions, consistency and inconsistency, different views/interpretations, possible consequences/implications, the relative importance of components, and understanding of underlying order or structure

0 marks	1–2 marks	3–4 marks	5–6 marks	7–8 marks
<ul style="list-style-type: none"> <li>no evidence of analysis (a purely descriptive response)</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>analysis is not relevant to the question</li> </ul>	<p><b>One or two</b> analytical points are made about aspects of a value, concept or system of classical society</p> <p>These <b>may not be the key or most relevant points</b>, in the context of the question</p>	<p><b>Two</b> analytical points are made about aspects of a value, concept or system of classical society</p> <p>These <b>will be key aspects</b> in the context of the question</p>	<p><b>Three or four</b> analytical points are made about aspects of a value, concept or system of classical society</p> <p>These <b>will be key aspects</b> in the context of the question</p> <p>Analytical points are used to <b>support the overall line of argument</b></p>	<p><b>Four</b> analytical points are made about aspects of a value, concept or system of classical society</p> <p>These <b>will be key aspects</b> in the context of the question</p> <p>Analytical points are used to <b>support the overall line of argument</b>, showing a clear interaction between others' ideas and the candidate's own</p>

**Evaluation – 8 marks**

Evaluation involves using in-depth knowledge and understanding to make a reasoned judgement based on criteria.

<b>0 marks</b>	<b>1–2 marks</b>	<b>3–4 marks</b>	<b>5–6 marks</b>	<b>7–8 marks</b>
<ul style="list-style-type: none"><li>no relevant, reasoned evaluative points</li></ul>	<p><b>Two</b> points of evaluation are made but there are no clear supporting reasons</p> <p><b>OR</b></p> <p><b>One</b> point of evaluation is made which shows supporting reasons/evidence</p>	<p><b>Two or Three</b> points of evaluation are made which <b>show supporting reasons/evidence</b></p>	<p><b>Three</b> points of evaluation are made which <b>show supporting reasons/evidence</b> And are <b>used to support the candidate’s overall line of argument</b></p>	<p><b>Four</b>, points are made points of evaluation are made which <b>show supporting reasons/evidence</b> And are <b>used to support the candidate’s overall line of argument</b> showing a clear <b>interaction between others’ ideas and the candidate’s own</b></p>

<b>Line of Argument and Conclusion – 9 marks</b>				
<b>0 marks</b>	<b>1–2 marks</b>	<b>3–4 marks</b>	<b>5–6 marks</b>	<b>7–9 marks</b>
No evidence of a sustained line of argument leading to any points of conclusion throughout the response	<b>Line of argument breaks down or is incoherent</b>	The line of argument is <b>coherent</b> : there is a <b>clear link between some</b> of the candidate's points showing evidence of <b>simple reasoning</b>	The line of argument is <b>coherent</b> : there is a <b>clear link between some</b> of the candidate's points showing evidence of <b>developed reasoning</b>  There is a <b>conclusion which shows reasoning based on points in the argument</b>	Line of argument is <b>coherent</b> : there is a <b>wide range of ideas tying together the candidate's points</b> showing <b>clear and detailed reference to the prescribed text</b>  There is a <b>conclusion which shows a judgement which answers the question</b> and includes a <b>relative judgement about evidence within the prescribed text</b>

## Detailed Marking Instructions for each question

### Section 1 — History and Historiography

#### Part A – Classical Literature

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
1	<p>Questions that begin “<i>In what ways...</i>” require candidates to <i>analyse</i> a source. Candidates will identify different aspects/components of a source and clearly show at least one of the following:</p> <ul style="list-style-type: none"> <li>• links between different components</li> <li>• links between component(s) and the whole</li> <li>• links between component(s) and related concepts</li> <li>• similarities and contradictions</li> <li>• consistency and inconsistency</li> <li>• different views/interpretations</li> <li>• possible consequences/ implications</li> <li>• the relative importance of components</li> <li>• understanding of underlying order or structure</li> </ul>	10	<p><b>Possible evaluative points could refer to, for example:</b></p> <p><b>Choosing from affairs of Corcyra, Epidamnus or Potidaea</b></p> <ul style="list-style-type: none"> <li>• Thucydides wishes to explain the dynamic development or alliances which favoured Sparta or else Athens.</li> <li>• Growing antagonism between Corinth and Corcyra causing unlikely alliance of Corcyra with Athens. This is dissected step-by-step by Thucydides.</li> <li>• Strategic arguments always predominate – no romance!</li> <li>• In the speeches Thucydides tries to get as near as possible to the truth by conjecturing what people were likely to have said given the course of events in a war in which he himself took part.</li> <li>• Equally balanced arguments from both the antagonists; examples.</li> <li>• Detailed account of the campaign: examples</li> <li>• Careful distinction between causes and pretexts for war; examples.</li> <li>• The varying relations between the city states are linked by Thucydides with the fortunes of the democratic and aristocratic factions.</li> <li>• No superfluous detail and no anecdotes.</li> </ul>

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
2		<p>Questions that begin “<i>To what extent...</i>” require candidates to <i>evaluate</i> a source. Candidates will use in-depth knowledge and understanding of the aims and/or qualities of classical sources and writers to make a reasoned judgement.</p> <p>Evaluative comments may relate to, for example:</p> <ul style="list-style-type: none"> <li>• origin</li> <li>• purpose</li> <li>• content</li> <li>• cultural or historical context</li> </ul>	10	<p><b>Possible analytical points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Herodotus wishes to show the reasons for the conflict of Greece and Persia, and he has built a picture already of vengeful Persian behaviour.</li> <li>• Sadism of the east is contrasted with the reasonable Greeks.</li> <li>• Arrogant authoritarian behaviour of Xerxes who says he marches with his whole family, but who leads his motley army of mercenaries and conscripts.</li> <li>• Xerxes is superstitious and displays hubris. He believes the Greek cities will be eclipsed just as the sun has been eclipsed.</li> <li>• Comparable examples of Persian brutality, eg the youth buried alive at “Nine Ways”.</li> <li>• Re Pythius’ story, Herodotus likes a good story with dramatic twists and reversals of fortune.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
3	<p>Questions that ask candidates to “<i>compare different sources...</i>” require candidates to:</p> <ul style="list-style-type: none"> <li>• explain the content of two or more different sources</li> <li>• make points of comparison between sources</li> </ul>	15	<p><b>Possible points of comparison, explanation of the meaning/context of the sources could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Herodotus depicts the cruelty of Asian tyrants as uncivilised behaviour and other examples of Xerxes’ behaviour, eg punishing the Hellespont.</li> <li>• Capriciousness of Xerxes, eg his superstitions and inconsistent reactions to dreams.</li> <li>• Behaviour of Candaules, Astyages Cyrus with reference to caprice and brutality.</li> <li>• Tacitus’ depiction of tyrant Nero as weak and governed by women (Agrippina, Poppaea).</li> <li>• Nero inconsistent: when he tires of people he gets rid of them.</li> <li>• Nero (and Xerxes) surrounded by toadies.</li> <li>• Nero’s pretensions to artistic talent.</li> <li>• His support for mass executions (Pedanius Secundus’ slaves).</li> <li>• Nero’s vicious treatment of Octavia.</li> <li>• Similar critique of Tacitus’ treatment of Tiberius, but with reference to instances of talent and good sense on Tiberius’ part.</li> <li>• Livy’s Tarquin and tyrannical behaviour, eg execution of the chiefs of Gabii.</li> <li>• Tarquin’s Rape of Lucretia.</li> <li>• The pride of Tarquin, in the episode of the Sibylline books.</li> </ul> <p>The Tarquins were kings therefore, in Livy’s eyes, anti-republican and ruling by over-riding the law.</p>

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
4		<p>Questions that ask candidates to “compare a modern source/quote with classical ideas” require candidates to:</p> <ul style="list-style-type: none"> <li>accurately explain the meaning of a modern source/quote</li> <li>compare the views of the source/quote with classical ideas</li> </ul>	15	<p><b>Possible points of comparison between the source/quote and relevant classical ideas could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>Even during the Peloponnesian War, members of the nobility enjoyed high esteem.</li> <li>Examples of the above are Pericles and Alcibiades, both powerful Alcimeonid clan.</li> <li>But ones from a different type of social background, like Cleon and Cleophon, who gained popular support by (according to Thucydides and Aristophanes) appealing to the baser instinct of the Athenian demos.</li> <li>Cleon tells the assembly that they need to accept that their state is a tyranny.</li> <li>Power of individuals limited by the use of lot and the rotation of public office.</li> <li>Metics (resident foreigners) welcomed to Athens for their skills and abilities.</li> <li>Loss of moral perspective during the war.</li> <li>Democracy’s birth stained by the essentially selfish pressure of war.</li> <li>Plots, plots and plots – paranoic democracy.</li> </ul>

Part B – Classical Society

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
5	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Political backdrop of the Persian/Greek struggle allows Herodotus to tell many tragic, human-interest stories.</li> <li>• Croesus thought himself luckiest of men, but lost his son and his kingdom.</li> <li>• Phrygian Adrastus fulfils destiny by inadvertently killing the son of his benefactor.</li> <li>• Cyrus facing defeated Croesus feels pity.</li> <li>• Story of Xerxes' expedition itself is a tale of divine temptation, superhuman arrogance and ambition, and eventual defeat and despair.</li> <li>• In Book 1 Gyges feels himself impaled on the horns of a dilemma when Candaules' angry queen forces him to make the tragic choice between murdering his master and dying himself.</li> <li>• Croesus' story prefigures Xerxes' story: in both cases success tempts them to go too far.</li> <li>• In Book 7, Xerxes' thoughts when reviewing his troops at Abydos. He weeps to think they will all be dead in 100 years.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
6	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Inevitable growth of hostility between Athens and Sparta is charted logically, in a detached manner, in the affairs of Epidamnus, Corcyra and Potidaea.</li> <li>• Epidamnus appeals to Corinth for help in a civil war, thus alienating the mother city, Corcyra. Corinth is in an alliance hostile to Athens. Corcyra appeals to Athens.</li> <li>• Effective use of speeches for and against this alliance: examples of arguments used.</li> <li>• Simple narrative of events leading up to the breaking of the treaty between Athens and the Peloponnesians. Thucydides does not intervene with judgements.</li> <li>• Potidaean situation similarly narrated; details.</li> <li>• Speeches at Sparta when war is declared. Arguments laid out for and against, without judgements.</li> <li>• Speeches of Archidamus and Sthenelaidos – examples of objective argumentation from the Spartan side.</li> <li>• Description of Plague in Book 2. Clinical observation of symptoms (Hippocrates' influence). No attribution to the gods.</li> <li>• Pericles: strongly characterised as the virtuous politician. He champions Athens as a place of civilised values. Funeral speech is delivered through the lips of Pericles.</li> </ul>
7	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible evaluative points could refer to, for example:</b></p> <p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Literary appraisal may be more appropriate for Livy than historical appraisal, eg his narration of sieges aims at dramatic and pathetic treatment. He assesses the effects on the emotions of the besieged. He does not elaborate gory descriptions.</li> <li>• Much of Livy is patriotic, but he does praise the character of non-Romans when they measure up to his ideal, and he condemns Romans who do not.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
			<ul style="list-style-type: none"> <li>• Success and failure of protagonists accounted for by moral qualities or the reverse.</li> <li>• Livy sees into the minds of individuals and groups. The speeches are interesting descriptions of the participants' state of mind – examples from Saguntum, Ticinus and Trebia. He is good at eliciting fear and pity in readers.</li> </ul> <p><b>Limitations</b></p> <ul style="list-style-type: none"> <li>• Concern to depict Rome's greatness causes him to depict Hannibal as a monster, who owes his success to fortune.</li> <li>• His bias against Hannibal is clear in the speeches before the battle of Ticinus – here Scipio refers to divine displeasure at Hannibal's breaking of treaties, while Hannibal's speech shows him ascribing his success to fortune. How could Livy know what Hannibal said?</li> <li>• He does not acknowledge Hannibal's strategic competence.</li> <li>• Inconsistency in the portrait of Hannibal: contemptuous of gods at one moment; praying to Jove at another.</li> <li>• Limits to his knowledge of battle sites and geography. Dramatic features are his interest.</li> </ul>
8	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p>Possible relevant points could refer to, for example:</p> <p><b>Polybius and statesmen</b></p> <ul style="list-style-type: none"> <li>• Intention is to explain for statesmen how Rome in particular came to dominate the Mediterranean world.</li> <li>• Polybius says he teaches statesmen to bear the vicissitudes of fortune from examples such as Hannibal's.</li> <li>• He aims to teach about the affairs of cities, peoples and rulers. Need to know men's character.</li> <li>• In his ordering of content, he emphasises importance of causes and consequences of events, or of the lessons implicit in great men's lives.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
			<p><b>Examples could include</b></p> <ul style="list-style-type: none"> <li>• Polybius could report first-hand as he was a diplomat in this period. He travelled a lot, to correct errors of earlier writers.</li> <li>• Polybius analyses the degree of acceptance by Carthage of defeat after the first war. He also analyses the treaties leading to the second war. His purpose is didactic.</li> </ul> <p><b>Tacitus and statesmen</b></p> <ul style="list-style-type: none"> <li>• His description of Augustus' rise to power is a useful lesson, although he is critical of autocrats, eg fiction of the Republic is maintained.</li> <li>• Tiberius insidiously takes on more powers and deprives Assembly in favour of Senate. He lessens consuls' powers.</li> <li>• Tiberius' handling of mutinies in Pannonia and Germany was astute; details.</li> <li>• "watch out for tyrants and how they operate" is a useful lesson for statesmen. Examples such as "the whole point of autocracy is that the accounts will not come right unless the ruler is their only auditor".</li> <li>• However, Tacitus is much more interested in giving psychological insights into flawed personalities through his own epigrammatic asides and through highly crafted speeches from the protagonists than he is in giving lessons for statesmen. For Tacitus there is no realistic way back to the Republic.</li> </ul>

## Section 2 — Individual and Community

### Part A – Classical Literature

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
9	<p>Questions that begin “<i>In what ways...</i>” require candidates to <i>analyse</i> a source. Candidates will identify different aspects/components of a source and clearly show at least one of the following:</p> <ul style="list-style-type: none"> <li>• links between different components</li> <li>• links between component(s) and the whole</li> <li>• links between component(s) and related concepts</li> <li>• similarities and contradictions</li> <li>• consistency and inconsistency</li> <li>• different views/interpretations</li> <li>• possible consequences/ implications</li> <li>• the relative importance of components</li> <li>• understanding of underlying order or structure</li> </ul>	10	<p><b>Possible relevant points could refer to, example:</b></p> <ul style="list-style-type: none"> <li>• It is certainly possible to argue that Plato’s state in this rigidity of its structure prevents the possibility of social mobility.</li> <li>• As such it surely guarantees its ossification and destruction.</li> <li>• Plato argues that the state must possess the four cardinal virtues of wisdom, courage, discipline and justice.</li> <li>• He believes the state will have wisdom because of the knowledge of the rulers.</li> <li>• Courage will come from the auxiliaries.</li> <li>• Self-discipline because of the harmony between all three classes.</li> <li>• Justice, he suggests, is the result of “one man, one job” and minding one’s own business.</li> <li>• So people do the job for which each is naturally fitted.</li> <li>• To break this structure would, in Plato’s view, be ruinous for the state.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
10	<p>Questions that begin “<i>To what extent...</i>” require candidates to <i>evaluate</i> a source. Candidates will use in-depth knowledge and understanding of the aims and/or qualities of classical sources and writers to make a reasoned judgement.</p> <p>Evaluative comments may relate to, for example:</p> <ul style="list-style-type: none"> <li>• origin</li> <li>• purpose</li> <li>• content</li> <li>• cultural or historical context</li> </ul>	10	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Aristotle attacks Plato’s proposal for a number of connected reasons.</li> <li>• He objects to the purpose of the proposal which is to help make the state as much of a “unity” as possible.</li> <li>• Aristotle ignores the fact that, in the <i>Republic</i>, the sharing of wives is not universal but applies only to the guardians.</li> <li>• Plato’s proposal is based on issues which Aristotle ignores, eg eugenics and the removal of temptation and rivalry.</li> <li>• Aristotle seems to deliberately misunderstand Plato’s motivation here.</li> </ul>
11	<p>Questions that ask to “<i>compare different sources</i>” require candidates to:</p> <ul style="list-style-type: none"> <li>• explain the content of two or more different sources</li> <li>• make points of comparison between sources</li> </ul>	15	<p><b>Possible points of comparison and explanation of the meaning/context of the sources could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• It is certainly possible to argue that Plato’s state in this rigidity of its structure prevents the possibility of social mobility.</li> <li>• As such it surely guarantees its ossification and destruction.</li> <li>• Plato argues that the state must possess the four cardinal virtues of wisdom, courage, discipline and justice.</li> <li>• He believes the state will have wisdom because of the knowledge of the rulers.</li> <li>• Courage will come from the auxiliaries.</li> <li>• Self-discipline because of the harmony between all three classes.</li> <li>• Justice, he suggests, is the result of “one man, one job” and minding one’s own business.</li> <li>• So people do the job for which each is naturally fitted.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
			<ul style="list-style-type: none"> <li>• To break this structure would, in Plato’s view, be ruinous for the state.</li> <li>• Aristotle implies that Plato is advocating an extreme unity.</li> <li>• He misrepresents the kind of unity Plato supports.</li> <li>• Plato does not advocate a literal unity.</li> <li>• He advocates rather a unity of opinion and of moral standards.</li> <li>• He also advocates the agreement by all members of the state, that certain political practices, social institutions and aesthetic standards are good, while others are bad.</li> <li>• He provides for as much diversity of function between ruler and ruled as Aristotle does.</li> <li>• But Aristotle, if slightly confused about Platonic unity, deserves credit for being unambiguous in his advocacy of plurality.</li> <li>• Aristotle brings some sensible and powerful objections to his critique of unity.</li> <li>• Plato’s utopianism is balanced by Aristotle’s sober scepticism.</li> <li>• Different viewpoints should be allowed in this question depending on the supporting evidence.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
12	<p>Questions that ask candidates to “compare a modern source/quote with classical ideas” require candidates to:</p> <ul style="list-style-type: none"> <li>• accurately explain the meaning of a modern source/quote</li> <li>• compare the views of the source/quote with classical ideas</li> </ul>	15	<p><b>Possible points of comparison for the meaning/context of the source/quote and relevant classical ideas could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• It is undeniable that Cicero is vain, pompous and overstates his ability to influence events.</li> <li>• This failing was to lead to his death at the orders of Mark Antony.</li> <li>• He was also too conservative to make realistic judgements on the case agrarian reform.</li> <li>• There had been a need for land reform for a long time.</li> <li>• The Gracchi brothers were murdered for their support for land reform.</li> <li>• How can Cicero advocate justice in his state and yet support the level of inequality that existed between the rich optimates and everyone else?</li> <li>• But, although not a strong man, he defended Roscius at the risk of incurring Sulla’s wrath. He confronted the Metelli to prosecute Verres, he arguably did save the Republic during the Catilinarian Conspiracy.</li> <li>• Insightful comments on the “theoretical” nature of Plato and Aristotle or on our more modern experience of revolutionary change may lead to the conclusion that violent change is inevitable if it is to be effective change.</li> <li>• Other views should be accepted if backed by evidence.</li> </ul>

Part B – Classical Society

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
13	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Aristotle supports the principle of a constitution.</li> <li>• Aristotle puts strong emphasis on the duties of a citizen.</li> <li>• Aristotle views education as a powerful liberating factor.</li> <li>• Aristotle regards the rights of the individual as a basis for developing stability.</li> <li>• This in turn, he believed, would lead to political and social success.</li> <li>• Aristotle, like Plato, reluctant to allow anyone to opt out of the state.</li> <li>• Little sympathy for individuals trying to “go it alone”.</li> <li>• Interdependence of the citizen body seen as a necessary element in stabilising the state.</li> <li>• One of the main ideas in Plato’s <i>Republic</i> is the primacy of the state.</li> <li>• Distrust of democracy after defeat of democratic Athens in 5th century.</li> <li>• Significance of the manner of his defeat.</li> <li>• Plato’s citizens conform to the proposed structures of the state.</li> <li>• Division of tasks in Plato’s state a key element.</li> <li>• Effect of rigid structure on social mobility.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
14	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Plato’s ideas on women’s status would have seemed revolutionary to ordinary Greeks.</li> <li>• Plato asks whether the difference of sex is a proper basis for differentiation of occupation and social function.</li> <li>• He sees the main difference between men and women as one of physical function – child-bearing by women.</li> <li>• He argues that men and women can perform the same functions.</li> <li>• They should receive the same education.</li> <li>• Comparison possible with Aristophanes’ comedies.</li> <li>• It is important that candidates set the issues in context – different times, different values.</li> <li>• The reality of life for Greek women was that they faced prejudice on a daily basis.</li> <li>• Important to emphasise that there were both advantages and disadvantages to what he is proposing from the point of view of modern feminism.</li> <li>• The content of modern society too, should not be glossed over.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
15	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• The proposals reflect Cicero’s genuine commitment to a Roman society which empowers “all good men”.</li> <li>• Cicero has a practicality missing from Plato and Aristotle.</li> <li>• Unlike Plato and Aristotle, Cicero was an experienced politician.</li> <li>• He understands what is achievable.</li> <li>• He has clear views on what is right and what is wrong.</li> <li>• Note his views on tyranny and justice.</li> </ul> <p><b>Limitations</b></p> <ul style="list-style-type: none"> <li>• Cicero’s proposals are certainly less extreme than some of the ultras among the optimates faction in the Senate but they are still very conservative.</li> <li>• There are no revolutionary elements in his proposals.</li> <li>• The <i>populus Romanus</i> remains disconnected from power.</li> <li>• He is writing for an elite for whom change is anathema.</li> <li>• He is committed to the concept of the <i>mos maiorum</i>.</li> <li>• Change of a deeper kind was needed to regenerate Rome’s social systems.</li> <li>• All the proposals will serve only to postpone, not avoid, the societal change that was necessary.</li> <li>• Republican Rome was imploding as he wrote.</li> <li>• Real power was now in the hands of the triumvirs.</li> <li>• Civil war was a reality of life.</li> <li>• Cicero himself had to endure a period of exile.</li> <li>• There were attempts to overthrow the state.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
16	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• There should be awareness from candidates of modern viewpoint on the place of the individual in society.</li> <li>• There should be an acceptance of the necessity of some form of social organisation in every state – the alternative brings chaos.</li> <li>• It is rare to find the priority given to the needs of the individual as opposed to those of the state.</li> <li>• Prime Minister Thatcher’s statement “There is no such thing as society”.</li> <li>• Plato’s state requires its citizens to adapt to the structures of the state.</li> <li>• Both Plato and Aristotle view the state as the core round which a society is built.</li> <li>• Candidates may speculate on the extent to which their views have been informed and influenced by the failures of Athenian democracy.</li> <li>• Aristotle proposes a constitution which sets out the responsibilities and duties of all citizens.</li> <li>• We should note, however, that it would be simplistic to ignore Aristotle’s occasional authoritarian viewpoints or likewise Plato’s determination not to allow the system to become a tyranny.</li> <li>• Cicero is unique, however, in offering in his proposals practical freedoms for the citizens.</li> </ul>

Section 3 — Heroes and Heroism

Part A — Classical Literature

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
17		<p>Questions that begin “<i>To what extent...</i>” require candidates to <i>evaluate</i> a source. Candidates will use in-depth knowledge and understanding of the aims and/or qualities of classical sources and writers to make a reasoned judgement.</p> <p>Evaluative comments may relate to, for example:</p> <ul style="list-style-type: none"> <li>• origin</li> <li>• purpose</li> <li>• content</li> <li>• cultural or historical context</li> </ul>	10	<p>Possible relevant points could refer to, for example:</p> <p><b>Interest raised</b></p> <ul style="list-style-type: none"> <li>• Hector, the greatest fighter for Troy; Achilles for the Greeks.</li> <li>• Achilles has re-joined the war after his prolonged sulk, giving heart to the Greeks and producing a climax in the fighting.</li> <li>• The reader’s sympathies are with both warriors; with Hector for the pathos of his parting with his family; with Achilles for the loss of his companion Patroclus; both warriors knew they were doomed to die.</li> <li>• Achilles had killed Hector’s wife’s family.</li> <li>• Hector had killed Patroclus.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
18	<p>Questions that begin “<i>In what ways...</i>” require candidates to <i>analyse</i> a source. Candidates will identify different aspects/components of a source and clearly show at least one of the following:</p> <ul style="list-style-type: none"> <li>• links between different components</li> <li>• links between component(s) and the whole</li> <li>• links between component(s) and related concepts</li> <li>• similarities and contradictions</li> <li>• consistency and inconsistency</li> <li>• different views/interpretations</li> <li>• possible consequences/ implications</li> <li>• the relative importance of components</li> <li>• understanding of underlying order or structure</li> </ul>	10	<p>Possible analytical points could refer to, for example:</p> <ul style="list-style-type: none"> <li>• The love between Dido and Aeneas is implanted by the gods, to fulfil destiny.</li> <li>• Dido’s tragic struggle to preserve her loyalty to her dead husband.</li> <li>• Dido’s motherly feelings played on by Venus, who substitutes Cupid for Ascanius. Tender feeling for the son then changes to passion for the father.</li> <li>• To fulfil destiny, Aeneas behaves badly to Dido.</li> <li>• Virgil has the cheek to say “woman is fickle” when he knows that Dido will soon kill herself for love.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
19	<p>Questions that ask candidates to “compare different sources...” require candidates to:</p> <ul style="list-style-type: none"> <li>• explain the content of two or more different sources</li> <li>• make points of comparison between sources</li> </ul>	15	<p><b>Possible points of comparison could refer to, for example:</b></p> <p><b>Homer</b></p> <ul style="list-style-type: none"> <li>• Hector, the greatest fighter for Troy; Achilles for the Greeks.</li> <li>• Achilles has re-joined the war after his prolonged sulk, giving heart to the Greeks and producing a climax in the fighting.</li> <li>• The reader’s sympathies are with both warriors; with Hector for the pathos of his parting with his family; with Achilles for the loss of his companion Patroclus; both warriors knew they were doomed to die.</li> </ul> <p><b>Euripides</b></p> <ul style="list-style-type: none"> <li>• Love of Hector and Andromache is depicted as simple, absolute and undeviating.</li> <li>• Although he is dead, Andromache is always thinking of Hector as a model for her son’s development as a man.</li> <li>• Andromache is torn between loyalty to Hector’s memory and the need to submit to a new man.</li> </ul> <p><b>Ovid</b></p> <ul style="list-style-type: none"> <li>• Dido gave up everything, including her honour, for Aeneas.</li> <li>• The romantic scene of the hunt and the storm leads to passion in the cave.</li> <li>• Dido is completely disillusioned, and sees him as a serial adulterer.</li> <li>• But she stills wants him to stay, briefly at least.</li> <li>• Submit to a new man.</li> </ul>

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
20		<p>Questions that ask candidates to “compare a modern source/quote with classical ideas...” require candidates to:</p> <ul style="list-style-type: none"> <li>• explain the meaning of a modern source/quote</li> <li>• compare the views of the source/quote with classical ideas</li> </ul>	15	<p><b>Possible points of comparison of the meaning/context of the source/quote and relevant classical ideas could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• The classical depiction of heroes was usually one of a fully formed character, who was not open to change or emotional development.</li> <li>• Classical characters often act out of emotion, but they were not on a spiritual quest and stories focussed on their deeds, rather than their emotional development.</li> <li>• Aeneas is unique in the classical world in this respect, Ogilvie suggests.</li> <li>• Today our literary heroes tend to be more emotionally open and their inner lives are part of the story.</li> <li>• In that respect Virgil’s Aeneas may be the first modern hero.</li> <li>• Modern may still often be portrayed – over simplistically – as somehow immune to doubts or emotional turmoil, which is still often construed as a weakness.</li> </ul>

Part B – Classical Society

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
21	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Odysseus broke into the Cyclopes' cave and was on the point of stealing his possessions.</li> <li>• He blinded the Cyclopes in a fearful way.</li> <li>• On the other hand, the Cyclopes was a cannibal and was eating his men.</li> <li>• When he is with Nausicaa, he is polite and thinks of her feelings.</li> <li>• Can his treatment of the Cyclopes be justified as an example of Homeric morality?</li> <li>• When he believes his dignity has been slighted, as in the case of the suitors, he is ruthless, killing nearly all the suitors despite their pleas for mercy and willingness to make reparation.</li> <li>• As a specific example he kills Leodes, one of the suitors despite his begging to be spared.</li> <li>• He refuses to let Eurycleia celebrate the slaughter – a step too far?</li> <li>• He hangs the maids who slept with the suitors.</li> <li>• He butchers Melanthius after killing him.</li> <li>• Good candidates will include a section focusing on the difference in moral values between classical societies and societies today.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
22	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• The subordinate status of Penelope to not only her husband, Odysseus, but also to her son Telemachus.</li> <li>• The importance of Briseis when taken from Achilles' camp to Agamemnon's.</li> <li>• The fate of all the women who became prisoners.</li> <li>• Women meant to accept fate, not fight against it.</li> <li>• Odysseus' strong feelings toward Calypso – became lovers, last night of love.</li> <li>• Infidelity acceptable for men but dangerous for women.</li> <li>• In the Nausicaa episode the recurrent theme is Odysseus and how he gets home.</li> <li>• Once Odysseus returns, Penelope becomes very much a secondary character with the focus clearly on Odysseus and his vengeance.</li> <li>• Dido's love for Aeneas manipulated by Juno and Venus.</li> <li>• She gives him everything – complete committal.</li> <li>• His first wife is dead as is her first husband with whom she is still in love.</li> <li>• The gods via Mercury order Aeneas to leave.</li> <li>• He tries to deceive Dido – making preparations in secret for his departure.</li> <li>• Her threats of reprisals.</li> <li>• Her awareness that she has lost everything (her reputation, the support of her people, the love of her heart for a man who is now abandoning her).</li> </ul>
23	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <p><b>Penelope</b></p> <ul style="list-style-type: none"> <li>• Troy's capture not worth price.</li> <li>• Feelings of abandonment – “deserted bed”.</li> <li>• Days pass slowly for her – not sleeping at night.</li> <li>• Imagined fear for Odysseus.</li> <li>• Describes herself as powerless.</li> <li>• Desire to be a whole family again – Odysseus, Penelope and Telemachus.</li> <li>• Odysseus is letting down three generations of his family through his absence.</li> <li>• She is growing old.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
			<p><b>Briseis</b></p> <ul style="list-style-type: none"> <li>• She describes herself as “stolen”.</li> <li>• She describes Achilles as “my master and my beloved”.</li> <li>• She complains about being handed over to Agamemnon too quickly “no farewell kiss”.</li> <li>• Feels Achilles should be angrier.</li> <li>• Her husband and brothers had already been killed – she now relies on Achilles to fulfil these roles.</li> <li>• Willing to be Achilles’ slave.</li> <li>• Begs him to return to fight.</li> <li>• She would prefer death to loneliness.</li> </ul> <p><b>Dido</b></p> <ul style="list-style-type: none"> <li>• Does she not expect her pleas to Aeneas to be considered?</li> <li>• She is being “abandoned”.</li> <li>• She feels he is breaking his pledge.</li> <li>• He is giving up supreme power in Carthage.</li> <li>• He will not find a better opportunity.</li> <li>• She is ablaze with love.</li> <li>• She sees Aeneas as unresponsive and an ingrate.</li> <li>• She asks him to delay his departure.</li> <li>• She hints at suicide.</li> <li>• Aeneas had abandoned his first wife to death in Troy.</li> <li>• She feels she has betrayed the memory of Sychaeus, her first husband.</li> <li>• She claims she might be pregnant.</li> <li>• He will be responsible for her death.</li> </ul>

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
24		<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• The ways in which classical heroes act reflect and are a microcosm of the society of which they are a part.</li> <li>• Examples could include whether the hanging of the disloyal maids by Telemachus and Odysseus reflect the callous treatment of women in general, or is it included to shock and horrify the hearing or reading of the poem?</li> <li>• Or is it committed in a fit of anger?</li> <li>• Does Hector return to the battlefield and risk his life because the Trojans expect it of him? In such case, what status can we give to Andromache's protestations? Are they genuine?</li> <li>• Would he better serve his son by organising his escape if he believes (as he seems to) that Troy will fall?</li> <li>• Dido and Aeneas only become lovers because of the machinations of Venus and Juno or is there a real love story here?</li> <li>• Why is the beginning of the love affair made to seem unnatural?</li> </ul>

Section 4 — Comedy, Satire and Society

Part A – Classical Literature

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
25		<p>Questions that begin “<i>To what extent...</i>” require candidates to <i>evaluate</i> a source. Candidates will use in-depth knowledge and understanding of the aims and/or qualities of classical sources and writers to make a reasoned judgement.</p> <p>Evaluative comments may relate to, for example:</p> <ul style="list-style-type: none"> <li>• origin</li> <li>• purpose</li> <li>• content</li> <li>• cultural or historical context</li> </ul>	10	<p>Possible points of evaluation could refer to, for example:</p> <ul style="list-style-type: none"> <li>• When Chremes says, “When bad decrees were made men were in charge”. Aristophanes does not want us to believe things will be better under women’s rule – the play must be a fantasy, because of the very controlled relationship of the sexes at the time.</li> <li>• The citizens remark: “Athenians are better at grabbing than giving”. He keeps his goods back until others display theirs, but still takes his share of the common goods.</li> <li>• If partners shared, then children won’t recognise parents.</li> <li>• If genuine sharing of partners, then unattractive people must have first pick.</li> <li>• Exaggerated unreality of the women’s programme of reform – they claim to put a stop to mugging, poverty and informing.</li> <li>• There is a happy end to the play.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
26	<p>Questions that begin “<i>In what ways...</i>” require candidates to <i>analyse</i> a source. Candidates will identify different aspects/components of a source and clearly show at least one of the following:</p> <ul style="list-style-type: none"> <li>• links between different components</li> <li>• links between component(s) and the whole</li> <li>• links between component(s) and related concepts</li> <li>• similarities and contradictions</li> <li>• consistency and inconsistency</li> <li>• different views/interpretations</li> <li>• possible consequences/ implications</li> <li>• the relative importance of components</li> <li>• understanding of underlying order or structure</li> </ul>	10	<p><b>Possible analytical points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Paphlagonian and sausage-seller are competing for the people’s favour.</li> <li>• Cleon (Paphlagonian) is attacked as a block to peace.</li> <li>• For sheer bribery of Thepeople, the sausage-seller can beat the Paphlagonian (he is an extreme version of a politician like Cleon); examples.</li> <li>• Paphlagonian’s encouragement of informers is satirised.</li> <li>• The meaning of the sausage-seller’s statement that Paphlagonian reaped harvest of someone else’s harvest in Pylos.</li> <li>• The meaning of the sausage-seller’s statement that Thepeople lost the good life in the country for a bribe of three obols a day.</li> <li>• Sausage-seller steals the hare the Paphlagonian cooked – analogy with Cleon’s theft suggested.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
27	<p>Questions that ask to “<i>compare different sources...</i>” require candidates to:</p> <ul style="list-style-type: none"> <li>• explain the content of two or more different sources</li> <li>• make points of comparison between sources</li> </ul>	15	<p><b>Possible points of comparison could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• What use are family trees if you are a gambler, vicious, empty and effeminate (a term of abuse at the time – why)?</li> <li>• An aristocrat is like a limbless Herm; explanation.</li> <li>• What is blue blood worth if you like Laternus, a middle-aged, all-night drinker who should be leading armies, but is still “sowing wild oats”?</li> <li>• Supreme irony of “rot spreading from the top.” “Now emperors are harpists (Nero) and Nero was worse than Orestes”.</li> <li>• Catiline and Cethegus (aristocrats), versus Cicero (commoner).</li> <li>• One could be a great warrior, but son of the worthless Thersites.</li> <li>• Ability more important than which family you came from.</li> </ul>
28	<p>Questions that ask candidates to “<i>compare a modern source/quote with classical ideas</i>” require candidates to:</p> <ul style="list-style-type: none"> <li>• accurately explain the meaning of a modern source/quote</li> <li>• compare the views of the modern source/quote with classical ideas</li> </ul>	15	<p><b>Possible points of comparison of the meaning/context of the source/quote and relevant classical ideas could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Greek comedy flourished in the faction of Athenian democracy.</li> <li>• Major political figures, most notably Cleon were considered fair game and had to endure bitter personal insults and allegations of corruption and theft.</li> <li>• Aristophanes repeatedly attacks Cleon with apparent impunity.</li> <li>• Different states have different conventions and traditions.</li> <li>• American comedy is based on light escapism – hence Chaplin’s quote.</li> <li>• No danger of revolution or change in such countries.</li> <li>• Contrast the different atmospheres in democratic Athens at the time of democracy.</li> <li>• The idea of society protecting itself is interesting – a sort of vehicle for letting off steam.</li> </ul>

Part B – Classical Society

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
29	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• Political satire such as this thrives in opposition to the contemporary regime, whose weaknesses it seeks to expose. Comedy first and foremost.</li> <li>• The Athenian democracy was undermined by the war and by its own internal problems.</li> <li>• Aristophanes can seem to hanker after traditionalism, which keeps things stable; examples.</li> <li>• But he could mock traditions too, eg Dikaeopolis fighting the old boys of Marathon with coal-scuttle.</li> <li>• Aristophanes is clearly anti-war in <i>Acharnians</i> and <i>Peace</i> and <i>Knights</i>, and so against the democratic leaders; examples.</li> <li>• In <i>Knights</i> he presents Demos as ultimately ruining his elected masters. Is this the writer trying to deflect the charge of defaming democracy?</li> <li>• The plays are comic fantasies, vehicles for satire, and attacks on politicians of all shades of opinion.</li> <li>• They always end in riotous party scenes, to provide the audience with an escape from harsh reality.</li> </ul>

Question		General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
30		<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• His writing is about individuals, not institutions: it is moral. See <i>Satire</i> 1.1 for evidence that “enough is all you need”.</li> <li>• His writing is a social corrective, using examples of balance and restraint.</li> <li>• Folly as opposed to good sense in sexual relations is an example of defective vision in <i>Satire</i> 1.2.</li> <li>• Critics of others who miss their own lapses are the subject of <i>Satire</i> 1.3. Also in <i>Satire</i> 3 the Stoic sage cannot see that he is an object of ridicule.</li> <li>• His father’s practical advice on morality – examples in 1.4, 1.6 and 2.6. Horace can live as he likes, without the need to keep up with appearances.</li> <li>• In 1.9 his pride in his social success is threatened by the charge of pretentiousness – therefore he laughs at himself.</li> <li>• In 2.1 simple living exemplified by Ofellus. Do not be deceived by the appearance of food. “Hunger is the best sauce”.</li> <li>• Pompous, over-fastidious gourmet in 2.4.</li> <li>• Candidates must comment on the effectiveness of Horace’s writing in making the above points.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
31	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>• analyse</li> <li>• evaluate</li> <li>• synthesise points into a line of argument, including comparisons between the classical Greek, Roman or modern worlds</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <ul style="list-style-type: none"> <li>• “Indignation makes me write” is the motive for much of the earlier writing, while there is a more detached, philosophical approach in <i>Satires</i> 10 and 11.</li> <li>• But “hopes, fears, anger and pleasure” are still in evidence in 10 and 11.</li> <li>• Greed, hypocrisy, sexual misbehaviour for gain or lust, and monstrous perversions are themes of the earlier satires; examples.</li> <li>• Examples of inappropriate behaviour of aristocrats too in earlier satires – “unroman Romans”.</li> <li>• Snobbery of Juvenal directed at Greeks, freedmen and upstarts in 1, 2, 3 and 5 and trenchant satire on cynical treatment of guests at a dinner party, much more bitter than the equivalent in Horace.</li> <li>• Money and its abuse, and its perversions of social relationships in <i>Satire</i> 3, with highly critical vignettes of life in Rome.</li> <li>• High-class women behaving badly in <i>Satire</i> 6.</li> <li>• However, in <i>Satires</i> 10 and 11, Juvenal’s aim is to encourage the peaceful, Epicurean life (to some extent similarly to <i>Satire</i> 3, the “Roman” <i>Satire</i>).</li> <li>• In <i>Satire</i> 10, the attack is on excessive desires, political, literary and military and on the lives ruined by them. Examples – Cicero, Sejanus, Demosthenes, Hannibal.</li> <li>• <i>Satire</i> 11 is a constructive epicurean piece, whereas <i>Satire</i> 5 is destructive on same theme, ie dinner parties.</li> <li>• Bitterly realistic picture of old age, to discourage prayers for longevity.</li> <li>• On the other hand, Juvenal’s examples throughout the <i>Satires</i> are models of effective rhetoric which he may be using for artistic reasons of hyperbole, or contrast tending to a witty climax. See: fall of Sejanus, depravity of Messalina, and is he really sympathetic to the poor man crushed to death in <i>Satire</i> 3, pictured freezing without a fare on the banks of the Styx?</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
32	<p>These questions require candidates to:</p> <ul style="list-style-type: none"> <li>analyse</li> <li>evaluate</li> <li>synthesise points into a line of argument, including comparisons between the classical Greek, Roman or modern worlds</li> </ul>	25	<p><b>Possible relevant points could refer to, for example:</b></p> <p><b>Juvenal</b></p> <ul style="list-style-type: none"> <li>Concerned with vice and crime: forgery, robbery, adultery, fraud and murder, and “unnatural” acts such as male prostitution and cannibalism; perverted and monstrous examples.</li> <li>The women satirised in <i>Satire</i> 6 are worst-case scenarios; examples.</li> <li><i>Satires</i> 2 and 9 are bitter, “unsmiling” attacks on the hypocrisy of the upper classes and so-called intellectuals.</li> <li>Pessimistic view of human nature even in <i>Satire</i> 10; examples.</li> <li>But, no evidence that Juvenal wanted the Principate abolished. He dislikes the displacement of folk like himself by upstarts.</li> </ul> <p><b>Horace</b></p> <ul style="list-style-type: none"> <li><i>Satires</i> not just about “folly, not vice”. He does attack greed and envy; adultery; cruelty; snobbery and ambition; witchcraft and superstition; gluttony and meanness; avarice, legacy-hunting; lust. But always humorously!; examples.</li> <li>Horace’s objection to the above is that they make the man himself unhappy. He presents his targets as ludicrous and pathetic rather than vicious; examples.</li> <li>Great difficulties are usually removed more forcefully by laughter rather than vituperation (<i>Satire</i> 1.10,14-15). For example, the adulterer who falls from a roof while trying to get away; other funny examples.</li> </ul> <p><b>Comparison</b></p> <ul style="list-style-type: none"> <li>2.6 of Horace and 3 of Juvenal. Horace glad to escape noisy merry-go-round of Rome: Juvenal’s Umbricius leaves to escape charlatans, pimps and gangsters, and rotten Roman women.</li> <li>In Juvenal 11, the most Horatian of his <i>Satires</i>, he still bitterly attacks snobbish Greek cuisine, lubricious entertainments and suspect wives in an “un-Horatian” manner.</li> </ul>

Question	General marking principles for this type of question	Max mark	Detailed Marking Instructions for this question
			<ul style="list-style-type: none"> <li>Juvenal chastises tyranny and vice with great rigour, whereas Horace is a well-mannered courtier; examples. However, Horace's concerns are more social and philosophical, and anger is out of place.</li> </ul>

[END OF SPECIMEN MARKING INSTRUCTIONS]

**Published:** October 2017

**Change since last published:**

Marking grids and associated text updated