



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination Sample Paper Classical Studies

Higher Level

2 hours 30 minutes

400 marks

Examination Number

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Day and Month of Birth

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Instructions

Write your examination number and date of birth in the boxes on the front cover.

Write your answers in blue or black pen. You may use pencil only in drawings or diagrams.

There are **two** sections in this paper.

Section A Stimulus Questions 200 marks

- Answer **all** questions presented.

Images for Questions 1-8 in Section A are on **Paper X**, which accompanies this examination paper.

Section B Extended Answers 200 marks

- Answer Question 11. (120 marks)
- Answer **one** from Questions 12-15. (80 marks)

Where appropriate, you may include drawings, diagrams, etc., in the blank answer space on page 19 and page 24 in Section B.

Write all your answers in the spaces provided in this booklet. There is additional answer space at the end of the booklet. Label any such extra work clearly with the question number and part.

This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.

Answer **all** ten of the following questions.

Refer to the images on **Paper X** as indicated for Questions 1-8.

Question 1**(20 marks)**

Image A and Image B are pictures of the same temple.

Image A is a photograph of the temple, while Image B shows a digital reconstruction of it.

(a) Name the temple shown in Images A and B and the officials associated with the temple.

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| Temple: | Officials: |
|---------|------------|

(b) Outline **two** of the duties of the officials associated with this temple.

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(c) What was the significance of this temple's shape? In your answer mention the political importance of retaining that shape.

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Question 2

(18 marks)

Image C shows Odysseus and Athena in a scene from the *Odyssey*.
Image D shows Aeneas and Venus in a scene from the *Aeneid*.

- (a)** Choose **one** of the images and evaluate how the goddess and hero are visually represented. In your answer, refer to specific details about the moment shown in the chosen image.

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- (b)** Based on your study of the *Odyssey* and the *Aeneid*, which goddess do you consider more helpful to the hero? In your answer, refer to **both** relationships.

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Question 3

(22 marks)

Image E and Image F show Aeneas and his family fleeing Troy.

(a) Give the names of the **three** characters with Aeneas in Image E.

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(b) Based on your reading of Virgil's *Aeneid*, which image, Image E **or** Image F, do you think best represents Aeneas' escape from Troy? In your answer, include reference to at least **one** detail from the image you chose.

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| Chosen Image: |
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(c) Aeneas was conflicted about leaving Troy.
Give a brief assessment of this statement based on your reading of Virgil's *Aeneid*.

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Question 4

(20 marks)

Image G shows a mythological scene on a Greek bell-krater vase from the 4th century BCE.

- (a)** Identify **one** god / goddess in Image G. Give the Greek name, Roman name, and the domains associated with this god / goddess.

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|-------------|-------------|
| Greek Name: | Roman Name: |
| Domains: | |

- (b)** Comment on the artistic quality of the vase painting shown in Image G. In your answer you should reference at least **three** of the points listed below:

- composition; detail; realism; proportion; expression; pose; beauty.

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- (c)** Choose **one** god / goddess from Image G and briefly outline how this deity was worshipped. In your answer include names and terms related to temples, festivals, rituals, etc. You may choose the same god / goddess you used to answer part **(a)**.

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Question 5

(20 marks)

Image H is a cartoon depicting Socrates and Crito in conversation.

(a) Explain why Socrates thinks, 'Attempting to escape would contradict my beliefs'.

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(b) Outline **one** main point Crito makes in response to Socrates' refusal to escape.

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(c) Explain **one** way this discussion between Socrates and Crito relates to your own view about what it means to live well.

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Question 6

(17 marks)

Image I shows a Greek Chorus from a modern production of a Greek Tragedy.

- (a)** How does Image I compare with your understanding of the way the Chorus was staged in ancient Greece?

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- (b)** Explain how the Chorus influenced the plot development in the Greek Tragedy you studied.

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| Name of Greek Tragedy: |
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- (c)** Is the role of the Chorus unique to ancient Greek drama? Support your answer with reference to a modern form of entertainment.

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Question 7

(18 marks)

Image J shows a diagram of the Theatre of Epidaurus in Greece.

- (a)** Name **two** features of a Greek theatre that are evident in Image J. Give a brief description of each feature and state their functions.

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- (b)** Imagine you are a member of the audience watching a production of Euripides' *Medea* or Sophocles' *Philoctetes* during the 5th century BCE.

Describe how the staging of a dramatic moment in *Medea* **or** *Philoctetes* enhances the audience's experience of the drama.

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Question 8

(24 marks)

Image K shows a digital reconstruction of the Circus Maximus.
Image L is a drawing of the Colosseum.

(a) Discuss the use of the arch in the construction of the arenas shown in Image K and Image L.

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(b) Choose **one** of these buildings and explain why it is considered to be such an architectural and technological achievement.

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Question 9

(25 marks)

Map A shows the territory conquered by Alexander the Great.

Map B shows the land to the north and west of the Italian peninsula, including conquered and unconquered Roman territory in the time of Julius Caesar.

- (a)** Choose **one** of the following maps and identify one location which you associate with an important battle/siege for either Alexander the Great **or** Julius Caesar.

Indicate your answer by marking the location on the map with an X **and** writing the name of the location into the box below.

| | |
|-------------|-------------------|
| Chosen Map: | Name of location: |
|-------------|-------------------|



Map A

OR



Map B

(b) Give a brief account of the course of the battle/siege you chose for part **(a)**.

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(c) Do you admire how Alexander the Great **or** Julius Caesar led his troops in this battle/siege? Support your answer with reference to **one** text that you studied.

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Question 10

(16 marks)

Read the following extract from the opening of Plutarch’s *The Age of Alexander*:

It is the life of Alexander the king, and of Caesar, who overthrew Pompey, that I am writing in this book. And the multitude of the deeds to be treated is so great that I shall make no other preface than to entreat my readers not to complain, in case I do not tell of all the famous actions of these men, nor even speak exhaustively at all in each particular case. For it is not Histories that I am writing, but Lives; and in the most illustrious deeds there is not always a manifestation of virtue or vice. A slight thing like a phrase or a jest often makes a greater revelation of character than battles when thousands fall, or the greatest armaments, or sieges of cities.

(a) What do you think that Plutarch means when he states: ‘For it is not Histories that I am writing, but Lives’?

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(b) Apart from the military campaigns, explain how one event in the life of Alexander the Great **or** Julius Caesar gives you an insight into his character.

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Question 11

(120 marks)

Read this excerpt from *Women & Power* by Classics Professor Mary Beard.
Answer (a) and (b) on the following pages.

We tend now to think of the *Odyssey* as the epic story of Odysseus... But the *Odyssey* is just as much the story of Telemachus the son of Odysseus and Penelope. It is the story of his growing up and how over the course of the poem he matures from boy to man. That process starts in the first book of the poem when Penelope comes down from her private quarters into the great hall of the palace, to find a bard performing to throngs of her suitors; he is singing about the difficulties the Greek heroes are having in reaching home. She isn't amused, and in front of everyone she asks him to choose another, happier number. At which point Telemachus intervenes: 'Mother,' he says, 'go back to your quarters, and take up your own work, the loom and the distaff ... speech will be the business of men, all men, and of me most of all; for mine is the power in this household.' And off she goes, back upstairs. There is something fairly ridiculous about this lad shutting up the savvy, middle-aged Penelope. But it is a nice demonstration that right where written culture starts, women's voices are not being heard in the public sphere.

(a) Answer (i) and (ii).

(40 marks)

(i) Do you agree with Mary Beard's assessment of the status of women in ancient Greece? Give reasons for your answer.

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(ii) Based on your study of the *Odyssey*, briefly evaluate the scene between Penelope and Telemachus which Mary Beard references. You may refer to Mary Beard's analysis.

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(b) Answer **(i)** or **(ii)**. **(80 marks)**

(i) In your opinion, what are the central messages conveyed in Homer's *Odyssey*? Justify your opinion by including analysis of Homer's *Odyssey*. You may support your answer with evidence from **any** of the four Strands on your course.

OR

(ii) Excluding the scene from Mary Beard's excerpt, describe other moments in the *Odyssey* that were important in shaping Telemachus' sense of identity in his development from a boy to a man. You may write from the perspective of Telemachus or another character in the *Odyssey*.

Optional Planning Space:

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Answer for Question 11 (b), part

Optional Answer Space for drawings, diagrams, etc:

Answer **one** of the four questions below.

(80 marks)

Question 12

‘The end justifies the means’ is a well-known moral justification. Do you agree that this concept of ‘the end justifies the means’ is central to Euripides’ *Medea* **or** Sophocles’ *Philoctetes*? Explain your answer using evidence from the play you studied.

Question 13

- (a) Discuss the view that Horace’s personal beliefs and values about the afterlife influence his philosophy on how to live life to the fullest. Support your answer with reference to **two** of Horace’s poems.
- (b) Evaluate how Roman funerary practices shed light on ancient Roman beliefs about the afterlife. Support your answer with reference to at least **one** artefact you have studied.

Question 14

The use of marriage for political or personal advancement was prominent in the ancient world. Assess this use of marriage in ancient Greece and/or Rome. Support your answer with evidence from **any** of the four Strands on your course.

Question 15

- (a) Explore how Alexander the Great’s treatment of the Persians **and** Julius Caesar’s treatment of the Gauls relate to the concept of ‘the barbarian’.
- (b) In your opinion, was one of these men more sympathetic in his treatment of the conquered? Justify your answer with reference to at least **one** text you studied.

Optional Planning Space:

Answer for Question

Optional Answer Space for drawings, diagrams, etc:

Acknowledgements

Images

Page 11: Map A and Map B: <http://awmc.unc.edu/awmc/applications/alacarte/>

Texts

Page 13: https://penelope.uchicago.edu/Thayer/e/roman/texts/plutarch/lives/alexander*/3.html

Page 14: Beard, Mary (2017). *Women & Power*. Profile Books Ltd: London.

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Leaving Certificate Examination Sample Paper – Higher Level

Classical Studies

2 hours 30 minutes