

**MARK SCHEME for the October/November 2011 question paper
for the guidance of teachers**

9274 CLASSICAL STUDIES

9274/13

Paper 1 (Greek Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2011 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Section One: Alexander the Great

1 (i) What offer had Alexander made to his men at Opis and why? [2]

Alexander offered them the chance to return home because they were old or infirm or long-serving and he offered them money.

(ii) How did his men react? [4]

- They felt that Alexander no longer wanted them.
- They felt that he believed them useless.
- They added this to their other grievances, such as his dressing up in Persian outfits.
- They mocked his supposed divinity.

(iii) How did Alexander react to this? [4]

He had the leaders arrested and executed them, before making a speech, reminding them of all the good things he had brought them. He promoted the Persians. When the Macedonians complained he offered to make them equal and they jumped at the chance.

(iv) Would Alexander have been less impressive as a military leader if it were not for his father? [15]

Points for discussion may include:

- Alexander's early childhood and upbringing as the son of Philip;
- Philip's arrangements for Alexander's education and training;
- Philip's own militaristic attitude as a role model for Alexander;
- the Macedonian army that Alexander used later;
- Philip laid the foundation for Alexander's success;
- Alexander's desire to outdo his father.

2 How influential on Alexander's later life was his upbringing by Olympias? [25]

Points for discussion may include:

- Olympias' connections to Achilles and the impact that it had on Alexander;
- her lack of love for Alexander's father;
- her worship of Dionysus and claims that Alexander was the son of Zeus may have encouraged Alexander to believe in his divine existence;
- her tendency to get involved in politics, despite Alexander's disapproval;
- her murders of Europa and Cleopatra show us the kind of role model to which Alexander was exposed, which may have explained his later viciousness;
- she was a ruthless and selfish woman, which may have affected Alexander's attitude towards people;
- rumours that she helped Alexander gain the throne by organising the assassination of Philip.

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

Points for discussion may include:

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

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Section Two: Socrates

4 (i) **Where is this dialogue taking place?** [1]

Outside the court of the King Archon.

(ii) **Why does Socrates seek the help of Euthyphro?** [2]

Socrates is being prosecuted for impiety, and wants Euthyphro's advice as he considers himself as an expert in holiness.

(iii) **Explain the references to 'civil war among the gods' and 'the Robe'.** [3]

- The 'civil war' is the disagreement about the Trojan War.
- 'The Robe' is the Peplos woven to adorn the statue of Athena presented during the Great Panathenaic Festival.

(iv) **Describe briefly the case Euthyphro is bringing against his father.** [3]

His father bound a servant who had committed murder and left him in a ditch. The servant died, so Euthyphro is prosecuting his father for homicide.

(v) **Why does Socrates reject the definition of holiness given in the passage?** [1]

The definition is rejected because it is an example, not a definition.

(vi) **Using this passage as a starting point, discuss the other definitions of holiness given in *Euthyphro*. Why are they rejected?** [15]

- Holiness is what is agreeable to the gods – too broad, especially as the gods frequently disagree with each other.
- Holiness is what is divinely approved – circular argument; what the gods approve is holy, what is holy is what the gods approve.
- Holiness is looking after the gods – what does such a service contribute to the gods?
- Holiness is knowledge of how to pray and sacrifice – like trade;
- Holiness produces gratification for the gods – back to divine approval.

5 **'A justification of Socrates' life, rather than a defence against the charges laid against him.' Explain how far you agree with this description of Plato's *Apology*.** [25]

Socrates spends the greater part of his speech discussing the popular perception of his life, defending himself against the picture presented of him by Aristophanes in *Clouds*. He also tries to convince the jury that he is not a teacher, like the Sophists. He states that his whole life has been an attempt to discover the truth of the Delphic Oracle's assertion that there is no man wiser than himself, which has resulted in his unpopularity in Athens due to his questioning of various people. He has also suffered personal poverty, and found that wealthy youths impersonated him, without his encouragement, which led to the charge of corrupting the young. He also comments on his relatively small participation in public life. He does attempt to disprove the formal charges brought against him, but this only takes up a small part of his speech.

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6 Discuss Socrates' beliefs about death and the soul as seen in *The Last Days of Socrates*. [25]

There are several instances of discussion of death and the soul.

In *Apology*, it is seen as either eternal, peaceful sleep, or a migration of the soul to a place where the souls of the dead can be met. In either case, this is a blessing.

In *Crito*, Socrates states that death is preferable to living an unjust life, which is damaging to the soul.

In *Phaedo*, death is seen as a welcome release for the philosopher. A philosopher should welcome death, but not actually seek it; life is a gift from the gods and should not be thrown away through suicide. Death also frees the philosopher from the distractions of the body, and enables him to discover the truth about life.

The soul is seen as the most important part of a man's being, and something which cannot be damaged by physical means. Keeping the soul pure is more important than staying alive.

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Section Three: Aristophanes

1 (a) (i) Name the section of the play from which this passage is taken. What is its purpose? [2]

- Parabasis;
- expresses the playwright's opinion.

(ii) To whom do the 'misguided souls' (line 5) refer? What happened to them?[2]

- supporters of 411 Oligarchial Revolution;
- they were disenfranchised.

(iii) Why is Xanthias wearing Dionysus' clothes at this point? [2]

On knocking at the doors of the palace of Pluto, Dionysus is threatened by Aeacus because he is dressed as Heracles. Therefore out of fear, Dionysus makes Xanthias dress as Heracles who then is hospitably welcomed by a maid.

(iv) Explain the social and political messages that are conveyed in this passage. [4]

- Just like the coins, the best Athenians – oligarchs- have been withdrawn from circulation.
- These best men are needed because of the dire straits in which Athens finds itself.
- Instead, the Athenians unwisely put their fate in the hands of lesser mortals.
- If the Athenians do not mend their ways then she will metaphorically hang herself and cause her own destruction.

(b) '*Frogs would be just as effective without the Chorus.*' To what extent do you agree with this opinion? [15]

It would be difficult to argue for this statement as the Chorus perform an important role in the play. Candidates might want to discuss some of the following points relevant to the role of the Chorus:

- dance – Initiates ;
- visual Spectacle – Costume of Frogs ;
- parabasis – Initiates ;
- comment on the agon between Aeschylus and Euripides ;
- political Satire – Cleophon, Cleisthenes et al. ;
- playwright's own voice – 'To amuse or to advise', 'Time to forgive the exiles', 'Change now, it's not too late' ;
- escort Aeschylus back to Athens.

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2 Explain how Procleon contributes to the success of *Wasps*. [25]

Aristophanes uses Procleon to inject humour into *Wasps* as well as put his views across about law courts, the importance (or lack of it) of jurors as well as the values that made Athens great.

Humour is added, via Procleon, in the following ways:

- his addiction to serving on juries leads to many comic opportunities - his keenness to get to court and the fact that his son has to imprison him, as well as his desperate attempts to escape as well as his sexual longing the slot of the voting urn ;
- the mock court case and its political allegory ;
- role reversal when his son tries to educate him ;
- the disastrous consequences of this education and the fact he will end up in court on the next day ;
- rejuvenation in his abduction of the flute girl and the way he outdances everyone else at the end of the play.

Aristophanes' views about the law courts can be also seen in Procleon:

- He is a particularly harsh juror. Xanthias comments on his love of inflicting harsh penalties. He has enough beeswax under his fingernails to furnish a bee's nest ;
- He is corrupt – he talks openly of how he accepts bribes and how easily he is swayed ;
- He never listens to the evidence ;
- He does not realise that he is being duped by Cleon and that in reality he is far from holding supreme power.

However, he also represents the generation which helped to give success to Athens and an empire and possesses many laudable qualities – austerity, fierceness, ability to change his ways, the humour in his misjudged stories etc.

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3 Which play conveys its message more forcefully, *Wasps* or *Frogs*? In your answer, you should discuss both plays. [25]

Aristophanes uses his plays as vehicles to present social and political messages. It is up to the candidate to decide which play conveys his message more forcefully – credit any view as long as it is supported by the text.

In *Frogs*, the message is essentially that Athens needs a return to old-fashioned values, symbolically seen in Dionysus' choice of Aeschylus as the poet who can save the city. The poet highlights the difference between true wisdom and cleverness. Wisdom is connected to moral qualities, such as courage and honesty and justice – old-fashioned values. However, these are of more use to Athenians than the cleverness of the sophists and their ability to talk them out of existence. Politically, Aristophanes seems to be saying to the Athenians that they should not listen to the demagogues but choose their leaders from the better-educated and more responsible classes. He also seems to be advising them to re-enfranchise the citizens who had supported the oligarchs, end the war and even recall Alcibiades.

The way he presents these views in the verbal battle between Aeschylus and Euripides is truly memorable.

In *Wasps*, Aristophanes' message largely focuses on the Athenian jury system through:

- the character of Procleon ;
- the behaviour of the Chorus ;
- Anticleon's arguments against his father ;
- the details of the mock trial of Labes the Dog and the allegory involved here.

Aristophanes does not seem to condemn the Athenian jury system totally. He intends to point out the various abuses that occur within it. He condemns the vindictiveness of the jurymen, shown by the chorus of wasps. He points out the Athenian love of sitting on a jury. Aristophanes disapproves of the corruptions that are rife in the system – the jurymen are susceptible to influential speeches, especially by the fact that if harsh fines were not imposed on victims then the jury pay would be reduced. They are also susceptible to bribery outside the court. The character of Procleon is itself a criticism of the jury system and Aristophanes condemns the fact that the jurymen are being manipulated by the demagogues and wants to point out that the power they have is an illusion. In doing so, Aristophanes also includes a detailed account of the set up of the court and its various proceedings, especially in the trial of Labes. Just like the poetry weighing competition, the fantasy behind this mock trial is brilliant.

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Section Four: Greek Vase Painting

10 (i) Name the painter of Pot A. [1]

Exekias [accept Amasis Painter].

(ii) Name two of the decorative motifs used on Pot A and pinpoint their location. What effect do you think the painter was trying to achieve in using the motifs you have selected? [4]

Candidates may refer to the following decorative motifs:

- rays at the base of the pot;
- double lotus and palmette frieze at the top of the narrative scene;
- double ivy leaf frieze on the handles;
- expect some comment on the effect.

[Accept reference to either Pot A or Pot B]

(iii) Name the two figures depicted in the scene on Pot A. What techniques has the painter used to show the superiority of one of the figures? [5]

- Achilles and Ajax;
- higher seat for Achilles;
- helmet for Achilles;
- Achilles throws a higher score than Ajax.

[Accept references to Dionysus and the Maenads]

(iv) Compare and contrast the content and composition of the decoration on the two pots. Which pot do you find more artistically pleasing, and why? [15]

Answers may also include discussion of the following points:

- Amasis Painter's meticulous draughtmanship, attention to detail, controlled painting and fine incision;
- Exekias' use of spotlighting technique, detailed incision, balanced composition;
- use of repeated patterns and motifs in both pots;
- placement of the figures;
- position of the figures;
- incision on Dionysus' chiton and Achilles' cloak;
- use of different patterns on the Maenads' dresses to differentiate them;
- expanse of black in comparison to whole pot being used.

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

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

Candidates may refer to the following points:

GAINS:

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

LOSSES:

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

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

- 12 Describe the limitations placed on Greek vase-painters by the shapes of the pots they decorated. How did they overcome these limitations and with what success? In your answer you should include discussion of at least three different shapes of pots you have studied.

There can be no model answer or mark scheme for this question because much will depend on which examples/shapes candidates select. What follows is a brief selection of ideas candidates may choose to explore.

Vase-painters were imaginative and creative in their approach to designing and decorating their pots with pattern and stories. The problems faced by vase-painters were much the same as those faced by the designers of metopes and continuous friezes for buildings.

The shape of a pot created problems for a painter:

- one solution was to use geometric pattern all over the pot;
- another was to use repetitive shapes of animals or monsters;
- when painters started to paint narrative scenes they had to choose their subject matter carefully so that their chosen topic was appropriate for displaying all around a pot in a continuous frieze eg. the wedding of Peleus and Thetis on the Sophilos *dinos* or any of the friezes on the Francois vase;
- the placement of the figured frieze was an important element in any design;
- on pots such as *amphorae*, some painters used decorative borders or spirals to separate a figured panel from the rest of the pot, provide a ground-line on which the figures stood and a framing mechanism for the whole scene;
- some may discuss the lack of a consistent ground-line in some red-figure pots;

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- the handles of all the various types of pots also created a problem for the painters - some painters were able to use the shape of the pot to their advantage and incorporate the handles into the whole design;
- The Berlin Painter's approach to the decoration of a **volute krater** was to leave most of the pot the shiny black of the background and highlight his figured friezes on the neck of the krater.
- The Kleophrades Painter's approach to the decoration of the rounded surface of a **hydria** was to make use of a triangular compositional arrangement of figures to deal with the space.
- On another hydria, the Meidias Painter presents two different, unconnected narratives separated by a band of geometric pattern. The figures in the upper register cover part of the belly, the shoulder and part of the neck of the pot and are slightly larger than the figures of the bottom scene to account for the rounded shape of the pot.
- The interior of a **kylix** presented a different set of problems and painters offered different solutions. A tondo was often used in the middle of the interior to present a small scene.
- Exekias presented the more ingenious solution of using the whole of the interior space so that there was no ground-line for the scene and off-setting the scene at an angle to the handles.

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Generic criteria for marking essays

Essays will initially be graded in accordance with the following criteria and then allocated a mark within the range for each category. The maximum mark for a long essay will be 25.

21–25 An excellent answer:

- will be comprehensive in coverage;
- will be detailed in knowledge;
- will be detailed in the use of specific examples in support of points made;
- will be attentive to all parts of the question in equal depth;
- will be lucid in style and organisation;
- will show evidence of individual thought and insight.

16–20 A very good answer:

- will be very good in coverage;
- will be supported with good/adequate examples and illustrations;
- will be attentive to all parts of the question in some depth;
- will be well organised and clearly expressed;
- may have some minor errors.

11–15 An average answer:

- will be adequate in coverage of question requirements, but perhaps unbalanced in treatment;
- will be supported with fewer examples and detail;
- will be too general;
- may be stylistically clumsy or inconsistent;
- may contain irrelevant material.

6–10 A below average answer:

- will be deficient or limited in knowledge;
- will show misunderstanding or misinterpretation of question;
- will use few or irrelevant examples;
- will be muddled and limited in expression.

1–5 A weak answer:

- will show serious misunderstanding of the question or lack of knowledge;
- will show factual inaccuracies;
- will not use examples;
- will not make relevant points.