
CLASSICAL STUDIES

9274/11

Paper 1 Greek Civilisation

October/November 2017

MARK SCHEME

Maximum Mark: 50

Published

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.

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Generic marking descriptors: gobbet essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the levels.
- Examiners will provisionally award the middle mark in the level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 13–15	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • 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; • the answer is fluent.
Level 2 10–12	<ul style="list-style-type: none"> • 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; • for the most part, the answer is fluent.
Level 3 7–9	<ul style="list-style-type: none"> • 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; • shows some fluency.
Level 4 4–6	<ul style="list-style-type: none"> • 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.
Level 5 0–3	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

Generic marking descriptors: full essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the levels.
- Examiners will provisionally award the middle mark in the level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 21–25	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • 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; • the answer is fluent.
Level 2 16–20	<ul style="list-style-type: none"> • 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; • for the most part, the answer is fluent.
Level 3 11–15	<ul style="list-style-type: none"> • 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; • shows some fluency.
Level 4 6–10	<ul style="list-style-type: none"> • 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.
Level 5 0–5	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

Question	Answer	Marks
1(i)	<p>In which year did the Mutiny at Opis take place?</p> <p>324 B.C.</p>	1
1(ii)	<p>On which river does Opis stand?</p> <p>The Tigris.</p>	1
1(iii)	<p>Give <u>three</u> reasons why Alexander’s men mutinied at Opis.</p> <ul style="list-style-type: none"> • Alexander’s announcement of the discharge of all old or unfit soldiers • his adoption of Persian dress • the issue of Macedonian equipment to the <i>Epigoni</i> • the inclusion of foreign troops into the Companions. <p>(any three)</p>	3
1(iv)	<p>What did Alexander do after his speech to his men?</p> <ul style="list-style-type: none"> • he retired into his tent • he stopped eating and drinking, and refused to wash • he did not permit his friends to see him • he appointed Persian generals to the army units • he only allowed designated kinsmen to kiss him. <p>(any three)</p>	3
1(v)	<p>How did Alexander’s men react to these actions?</p> <ul style="list-style-type: none"> • they stood in shocked silence • they hurried to Alexander’s tent • they begged him for forgiveness • they offered to give up the ringleaders of the mutiny. <p>(any two)</p>	2
1(vi)	<p>Using this passage as a starting point, explain how Alexander’s relationship with his men changed during his campaigns.</p> <p>The opening lines of the passage seem to summarise the change in attitude. At the start of his campaigns, Alexander had a good relationship with his men. He fought alongside his men and led from the front. He visited his injured men and knew most of them by name. He was ‘one of the boys’. As his campaigns went on, he started to adopt foreign customs. He introduced <i>proskynesis</i>, which caused resentment amongst his men, and his policy of fusion meant the introduction of Persians and other defeated enemies into his army and administration. His men still saw them as enemies, and could not understand why he had adopted this policy. All this led to incidents such as the death of Cleitus, and mutinies, such as this one at Opis, and the Conspiracy of the Pages.</p>	15

Question	Answer	Marks
2	<p>‘Hephaestion was the most important person in Alexander’s life.’ Explain how far you agree with this statement. In your answer, you should include discussion of Alexander’s relationship with Hephaestion, and with his family and other friends.</p> <p>Hephaestion He was very important in Alexander’s life. They became strong friends whilst studying together, and Alexander came to regard their relationship like that of Achilles and Patroclus. Hephaestion was Alexander’s most trusted general, and was used as a go-between in areas such as <i>proskynesis</i>. Alexander’s grief at Hephaestion’s death is shown by the depth of his mourning.</p> <p>Family The only other person who had as close a relationship with him seems to have been Olympias, Alexander’s mother. She was very close to him during his early years, and he supported her in her quarrel with Philip. However, he did not fully trust her, and left Antipater to keep an eye on her while he was away in Asia.</p> <p>Friends There were no other people who were as close and he frequently quarrelled with his father. Other friends and companions became more distant as the policy of fusion was introduced, and his marriages were for political, rather than romantic reasons.</p>	25

Question	Answer	Marks
3	<p data-bbox="308 248 1315 315">How far would you agree that Alexander was a great military leader, but useless as a monarch?</p> <p data-bbox="308 349 517 383">Military Leader</p> <p data-bbox="308 387 1305 685">Alexander was a great military leader. He had a wonderful grasp of strategy and tactics, as shown by his victories over the Persians at Granicus, Issus and Gaugamela, despite being heavily outnumbered. His capture of the Sogdian Rock and the victory over Porus showed his versatility. He also had an awareness of siege warfare, seen in the successful captures of Tyre and Gaza. He was an inspirational leader, encouraging his men with speeches and fighting with them in the front line. However, at times he put his men in unnecessary danger, such as the march to Siwah and the crossing of the Gedrosian desert.</p> <p data-bbox="308 719 432 752">Monarch</p> <p data-bbox="308 757 1310 1088">Alexander was an enlightened ruler. He tried to create an Empire which would unite the Greeks and Persians, adopting the customs and practices of conquered peoples, and respecting local beliefs. He often gave power to enemies he had defeated, and tried to incorporate Persian soldiers into his army. He could also be ruthless when needed, such as the destruction of Thebes, and the pursuit of Bessus. However, Alexander's main problem with how he ruled his Empire was the lack of understanding of his policies by his men, which led to mutinies and the quick collapse of his Empire after his death. It is possible that, had he lived longer, and had a legitimate heir, he may have eventually succeeded in his aims.</p>	25

Question	Answer	Marks
4(i)	<p>How large was the jury in Socrates' trial?</p> <p>501/500</p>	1
4(ii)	<p>How old was Socrates when he was put on trial?</p> <p>70 years old.</p>	1
4(iii)	<p>Why do you think that it might not have been a good idea for Socrates to refer to his 'prophetic voice' (line 2) at his trial?</p> <p>Socrates was charged with worshipping gods not recognised by the state. By mentioning his 'prophetic voice', he was proving the charge to be justified.</p>	3
4(iv)	<p>What punishments did Socrates propose for himself before he was condemned to death?</p> <ul style="list-style-type: none"> • free meals for life in the Town Hall • like the winners of the Olympic Games • fines: 100 drachmae; 3000 drachmae • paid for by his friends. <p>(Any 4)</p>	4
4(v)	<p>How was Socrates put to death?</p> <p>By drinking poison/hemlock.</p>	1
4(vi)	<p>Using this passage as a starting point, explain Socrates' views on death as seen in <i>Apology</i>.</p> <p>In the passage, Socrates describes death as a blessing, not an evil, as demonstrated by his 'accustomed sign' not opposing him dying. He goes on to say that it is one of two alternatives.</p> <p>Either it is annihilation, which he compares to a dreamless night's sleep, which he states is a blessing because it is stress-free. Death is no more than a single night's sleep.</p> <p>Or it is a migration of the soul to another place, where true jurors, such as Minos, preside. It is also a chance to meet the souls of the dead, such as Orpheus and Homer. He can compare unjust trial stories with Ajax or Palamedes, and carry on with his mission to discover who is really wise amongst the dead. He can do this for eternity.</p> <p>He states that the time has come when it is better for him to die and be free of his distractions, and that the jury should look forward to their own deaths.</p> <p>Do not credit views on death seen in <i>Phaedo</i>.</p>	15

Question	Answer	Marks
5	<p>Socrates described himself as a ‘Stinging Fly’. How did this idea influence his behaviour? How far do you believe that this was the main reason for his death?</p> <p>Socrates stated that he saw himself as a ‘Stinging Fly’ and Athens as a thoroughbred horse. He believed that he benefitted Athens by stimulating it, and preventing it from becoming lazy. He did this by going around and questioning people to make them think about their beliefs. This led to Socrates being disliked as he made prominent people look stupid in public. After defeat in the Peloponnesian War, Athenians felt that they could no longer tolerate such public opposition, which led to Socrates’ trial and condemnation. It could be argued that although Socrates’ activity as a ‘Stinging Fly’ caused him to be put on trial, his death was due to other factors, such as the prejudice he faced due to being associated with the Sophists, his association with anti-democratic figures (Alcibiades, Critias), and his attitude towards his trial and death sentence.</p>	25

Question	Answer	Marks
6	<p>Which of Plato’s dialogues do you think is the best introduction to Socrates and his philosophical ideas? In your answer, you should discuss <u>at least two</u> of <i>Euthyphro</i>, <i>Apology</i>, <i>Crito</i> and <i>Phaedo</i>.</p> <p>All the dialogues give an insight into the character and philosophical ideas of Socrates.</p> <p><i>Euthyphro</i> This is the dialogue which shows the Socratic method most clearly. It shows Socrates’ profession of ignorance, and his <i>elenchus</i>, questioning Euthyphro on the nature of holiness. It does reveal a lot about Socrates’ approach to philosophy, but little of his own ideas.</p> <p><i>Apology</i> <i>Apology</i> shows Socrates’ views of his life and his ‘Divine Mission’. He defends himself against the charges, using the Socratic method, and reveals his obedience to his <i>daimonion</i>, and his views on death. It also shows his dedication to philosophy, even accepting the death penalty rather than give up philosophising.</p> <p><i>Crito</i> In <i>Crito</i>, he shows his obedience to the state laws, unless they contradict divine laws. He uses the personification of the Laws of Athens to explain to Crito why he cannot escape. He also states that no good man could take part in politics.</p> <p><i>Phaedo</i> In <i>Phaedo</i>, Socrates goes to his death calmly and without any fuss. The dialogue provides a more detailed account of Socrates’ views on death, and his obedience to the laws of the gods.</p> <p>It does not matter which dialogues are chosen; the texts should form the basis of the argument.</p>	25

Question	Answer	Marks
7(i)	<p>Why is Procleon (Philocleon) trying to escape?</p> <p>He wants to attend court/be a juror.</p>	1
7(ii)	<p>Discuss how the scene in the passage would have been staged.</p> <p>Any three of the following:</p> <ul style="list-style-type: none"> • Procleon is using the rope and net over the <i>skene</i> to lower himself • Anticleon enters the <i>skene</i> and tugs at the rope from the upper window • Xanthias whacks Procleon dangling from the rope with a wreath • the Chorus try to rescue Procleon in a choreographed fight scene. 	3
7(iii)	<p>From this passage, find <u>three</u> examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny.</p> <p>Any three of the following:</p> <ul style="list-style-type: none"> • role reversal – son keeping father inside for his best interests • obsessive behaviour – Procleon's desire to attend courts • use of props – net, harvest wreath, costume of Wasps etc • mock tragic – 'spare a tear for my corpse' • fantasy – Procleon's athleticism, the Chorus' belief in their strength • satire – prayer • scatological humour – piddling in the reeds • slapstick – hitting Procleon with the harvest wreath • oxymoron – 'felt a sort of noise' • choreographed fight scene. 	6

Question	Answer	Marks
7(iv)	<p>Using this passage as a starting point, explain how the use of costume and props helps to contribute to the message of <i>Wasps</i>.</p> <p>In the passage, the farcical addiction and severity of the older generation are displayed in the:</p> <ul style="list-style-type: none"> • net draped over the <i>skene</i> • appearance of the statuette of Lycus • costumes and wasp stings of the Chorus • Procleon's juryman's cloak. <p>Similar sentiments are seen elsewhere in:</p> <ul style="list-style-type: none"> • Procleon popping out of the chimney pot • the appearance of the donkey • the wooden construction barricading the <i>skene</i>. <p>The strength of the older generation is made evident in the sword Procleon brandishes and the manner in which the Crabs lack Procleon's stamina in the concluding dance off.</p> <p>The theme of the exploitation of the older generation by the demagogues is reinforced by the use of writing tablets during the <i>agon</i>. The corruption of the courts is clearly seen in the use of the various paraphernalia deployed during the mock trial. This includes:</p> <ul style="list-style-type: none"> • a kneading trough • pig pen • wooden dishes • ladles • dog costumes. <p>The theme of the decadence of the younger generation versus the austerity of the older generation is represented in the use of the:</p> <ul style="list-style-type: none"> • feeble lamps during the <i>parados</i> • Persian gown • Spartan slippers • couches • Procleon's tragic dancer costume. 	15

Question	Answer	Marks
8	<p>How important is it to understand who Aeschylus and Euripides were to enjoy <i>Frogs</i>?</p> <p>Aristophanes clearly saw his role as a dramatist to be twofold; didactic teacher and entertaining. These are in no way mutually exclusive and often the dramatist puts over his message in an enjoyable and entertaining way. Nowhere is this more apparent than in his presentation of Aeschylus and Euripides and, as such, some understanding of who they were and what they stood for is essential for enjoying and appreciating <i>Frogs</i>.</p> <p>Aeschylus is seen to be:</p> <ul style="list-style-type: none"> • nonsensical • dull • over-elaborate. <p>Euripides is seen to have:</p> <ul style="list-style-type: none"> • lowered the status of theatre by showing characters of low breeding • softened citizens • corrupted society by introducing unsavoury topics and teaching the art of rhetoric • been so convoluted for the sake of appearing clever. <p>Aristophanes is using these parodies as a way of putting across his message. Euripides is not offering what the city-state needs to help it to win the war against the Spartans. His plays are having a detrimental effect upon society. Instead, what is required is Aeschylus' approach as seen in Dionysus' choice of him to return to Athens and save the city. For his drama shows:</p> <ul style="list-style-type: none"> • the example of 'true', patriotic men who were good role models to be seen on stage • the importance of conquering the enemy • that drama should be devoted to high themes. <p>It is, thus, apparent that some sort of knowledge and understanding of who Aeschylus and Euripides were is required to appreciate <i>Frogs</i> fully. That said there are universal and timeless elements in their portrayal which can be appreciated by any audience at any time. These include:</p> <ul style="list-style-type: none"> • the clash of the younger and older generations • true wisdom versus intelligence. <p>Even without any knowledge of these two dramatists, it is possible to enjoy <i>Frogs</i>. They are only introduced in the second half of the play and there are plenty of other scenes in the first half for an audience to savour as well as a plethora of examples of types of humour.</p>	25

Question	Answer	Marks
8	<p>Candidates should make reference to entertaining events which precede the Aeschylus and Euripides debate and make reference to some of the following sources of humour. These include:</p> <ul style="list-style-type: none">• impersonation• role reversal• fantasy• visual humour• verbal humour• topical allusions• sex• religion• situation comedy• scatological humour• characterisation• stage props.	

Question	Answer	Marks
9	<p>‘Fantasy is the most important element in the success of <i>Frogs</i> and <i>Wasps</i>.’ How far do you agree with this statement? In your answer, you should refer to <u>both</u> plays.</p> <p>Candidates will need to define what the essential ingredients of an Aristophanic comedy are. Clearly there is the need to be humorous, but the playwright also saw his role as that of teacher. Answers should identify elements within <i>Frogs</i> and <i>Wasps</i> which are not apparent in Athenian society and evaluate how they add to these two purposes of comedy. Both plays make extensive use of fantasy.</p> <p>In <i>Wasps</i></p> <ul style="list-style-type: none"> • the barricaded house • the Wasp chorus and their bid to rescue Procleon • Procleon’s imaginary disease of being a trialophile • the courtroom scene with kitchen implements as witnesses etc • Procleon’s subsequent rejuvenation and wild behaviour – assault abduction, frenzied dance off. <p>In <i>Frogs</i></p> <ul style="list-style-type: none"> • the setting of the play in the Underworld • the plotline of bringing back a dead playwright • presentation of Dionysus • Chorus of singing frogs • competition over who should sit in the Chair of Tragedy in the Great Hall • weighing of poetry. <p>The comedy in many of these scenes is apparent and does not need embellishing. There are various messages alluded to. These include the:</p> <ul style="list-style-type: none"> • over-zealous nature of the jurors • corruption of the courts • detrimental effect the new ways were having upon Athenian society • desperate and topsy-turvy situation Athens was faced with in the war against Sparta • need to return to the old-fashioned values which had made Athens the ruler of a great empire. <p>Whether fantasy is the most important element is debatable. Answers should consider a range of other factors which contribute to the success of the play.</p>	25

Question	Answer	Marks
10(i)	<p>Study the image below, and answer the questions which follow: What type of pot is this?</p> <p>belly amphora.</p>	2
10(ii)	<p>Give <u>two</u> uses for this type of pot.</p> <p>storage wine olive oil dry goods.</p>	2
10(iii)	<p>Give the name of the painter of this pot. To which group of painters did he belong?</p> <p>Euthymides Pioneers.</p>	2
10(iv)	<p>What technique has been used to decorate this pot?</p> <p>red-figure</p>	1
10(v)	<p>Identify <u>three</u> of the decorative motifs, and their locations, on this pot.</p> <p>lotus bud chain – bottom of frame double ivy leaf – handles rays – base palmette – top of frame chequerboard – sides of frame.</p>	3
10(vi)	<p>This pot has this inscription on it: ‘As never Euphronios could do’. Using this scene as a starting point, explain whether you think that the painter of this pot is a more skilful artist than Euphronios.</p> <p>Candidates may refer to: this scene – Three Men Carousing Side A – Hector arming in the presence of Priam and Hecuba Euphronios’ pot – Herakles and Antaios any other relevant pots by Euthymides and Euphronios.</p> <p>As far as the technique of the two artists is concerned, candidates may refer to:</p> <ul style="list-style-type: none"> • content • composition • anatomy • drapery • movement • foreshortening. 	15

Question	Answer	Marks
11	<p>‘Regular, repetitive and boring.’ How far do you agree with this opinion of black-figure vase painting? To explain your answer, you should include reference to <u>at least four</u> specific examples of pots painted in the black-figure style.</p> <p>This is intended to be a fairly open question so that candidates are free to choose their own examples of painters and pots from the black-figure technique.</p> <p>A successful answer will:</p> <ul style="list-style-type: none"> • focus on each of the adjectives in the quotation to create an argument • make use of appropriate examples to support and illustrate the argument • refer in some detail to a range of examples from black-figure pots. <p>Candidates may refer to the following ideas in their answers:</p> <p>Regular</p> <ul style="list-style-type: none"> • the use of the symmetry in facial and bodily forms • the use of regular folds in the depiction of drapery • the use of symmetry in the arrangement of figures • the use of regular repeated forms to create pattern in friezes. <p>Repetitive</p> <ul style="list-style-type: none"> • the use of the same stance for many figures • the use of repetition in friezes • the use of repeated patterns/decorative motifs in vase-painting • the use of similar themes or stories. <p>Boring</p> <ul style="list-style-type: none"> • this is up to the opinion of the candidate and what (s)he may find pleasing • BUT there is variation of both form and pattern in vase painting. 	25

Question	Answer	Marks
12	<p>You have been asked to contribute to a website on pottery through the ages. Which painters and pots would you select to illustrate the red-figure technique? In your answer, you should refer to <u>at least four</u> specific pots and painters and explain why you have chosen them.</p> <p>There can be no model answer for this question because much will depend upon which painters and pots candidates choose. The question is designed to get candidates thinking about elements relating to individual painters, such as the quality of painting, quality of draughtsmanship, and pots, such as composition, stylistic features, subject matter, tone and effect.</p> <p>Look for detailed knowledge of a few selected painters and pots or breadth of knowledge of a number of painters and pots. Whichever approach is chosen, there should be evidence of sound reasons for the choice of the selected painters and pots.</p>	25