

**MARK SCHEME for the October/November 2010 question paper
for the guidance of teachers**

8283 CLASSICAL STUDIES

8283/11

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.

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SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

EITHER

1 Choose *two* of the following passages and answer the questions which follow them.

- (a) (i) **This incident occurred shortly before Philip's death. In which year did Philip die?**[0.5]
336 BC.
- (ii) **What did Attalus do after the death of his friend Pausanias?** [3]
Attalus invited Pausanias of Orestis to dinner, got him drunk and 'mistreated' him. Some sources suggest a beating, others a sexual assault - accept either.
- (iii) **How did Pausanias of Orestis react to what Attalus did?** [1]
He complained to Philip.
- (iv) **Why did nothing happen to Attalus because of this?** [2]
He was related to Philip or was his wife's uncle.
- (v) **What did Philip do to Pausanias?** [2]
He gave Pausanias presents and honour.
- (vi) **Explain in detail what Pausanias did as a result of all this, according to Diodorus.** [4]
He decided to punish Philip, plotted to kill him, and stabbed him to death at the theatre in Aegae.
- (b) (i) **This is believed to have occurred shortly after the capture of Persepolis. When was Persepolis captured?** [0.5]
330 BC.
- (ii) **Explain why Alexander adopted Persian dress and customs.** [4]
It was part of his 'policy of fusion', an attempt to unite Macedonian and Persian customs.
- (iii) **What did Persians do when entering Alexander's presence in court to show their respect and obedience?** [1]
Bow down.
- (iv) **What is the Greek word for this practice?** [1]
proskynesis.
- (v) **Explain why this practice offended the Macedonians.** [3]
For a Greek, *proskynesis* was only appropriate for a god and Alexander was a mortal. They did not believe in worshipping their kings.
- (vi) **Explain why Alexander did not stop this practice and how he tried to keep the Macedonians from complaining.** [3]
If he stopped the Persians from doing it, they would not believe that he was a real king. He told the Macedonians that it was not religious, but a normal Persian custom.

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- (c) (i) This passage describes preparations for the battle of Gaugamela. In which year did this battle occur? [0.5]
331 BC.
- (ii) How had Darius and Alexander treated their men the night before the battle, and why was this significant? [3]
Alexander's men had a meal and a good night's sleep, while Darius kept his men up all night on watch, leading to a disadvantage for the Persians in the forthcoming battle.
- (iii) Explain what strategies Alexander used to help win the battle. [4]
He lured the Persian cavalry to his flanks, allowed the chariots to enter his army so they were surrounded. He approached Darius at an acute angle, and used peltasts to keep back the Persian cavalry, while penetrating Darius' centre.
- (iv) What did Darius do at the end of the battle? [1]
He ran away.
- (v) Which city did Alexander head for next, and how did its inhabitants react? [2]
Babylon, whose inhabitants surrendered.
- (vi) What happened to Darius after the battle? [2]
He was killed by Bessus.

OR

2 Write a mini essay on each of two of the following:

- (a) Discuss the impact that Philip had on his son's life and career. [12.5]
Points for discussion include:
- Philip's troubled relationship with Olympias, leading to her dominant role in Alexander's childhood;
 - Philip's own character and attitudes;
 - Alexander's education, as arranged by Philip;
 - Alexander's difficult relationship with his father;
 - Philip's career in Macedonia and his enthusiasms for Greek customs;
 - his marriage to Cleopatra;
 - his work in Greek affairs that led the way for Alexander's early career;
 - his assembling of an army that Alexander was later to use.
- (b) In which siege did Alexander show the greatest skill as a military commander, Tyre or Gaza? [12.5]
Candidates may select either or both sieges, as long as they back up what they say with sound reasoning and evidence.
Points for discussion include:
- the reasons for each siege and their role in his eastward campaign;
 - Tyre's location on an island, and the difficulties faced by Alexander;
 - his construction of siege towers, causeways and the use of ships and blockading;
 - Gaza's location in the desert and his motivation for attacking it;
 - the use of contravallation and siege engines.

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(c) Why do you think Alexander visited the shrine of Ammon? Explain the importance of this visit in his career. [12.5]

Candidates may well discuss what happened at the shrine, as well as Alexander's adventures en route to the Egyptian temple, including his meeting with the Cyrenians.

Other points to discuss include:

- the significance of the shrine in its place at Siwah;
- his purposes for visiting the shrine;
- his being greeted as 'son of Ammon' by Ammon/Zeus;
- the prophecy of global domination and invulnerability applied to Alexander;
- its effect on Alexander's psychological nature;
- the lack of belief among Alexander's men in what had occurred;
- the impact that the oracle had on others such as the Egyptians and Persians.

When allocating marks for mini-essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

OR

3 EITHER

(a) Explain the role played by Hephaestion in Alexander's life. [25]

Points for discussion may include:

- the childhood friendship and close relationship between the two;
- the correlation between Alexander/Hephaestion and Achilles/Patroclus – a form of propaganda, Alexander's actual belief or interest in the issue because of Olympias' urging;
- Alexander's need for a confidant, someone in whom he could confide, and someone who would not pose a threat;
- Hephaestion's role as a military figure in Alexander's army – he seems to be a deputy 'king';
- his role in the issue of proskynesis, when he explains it to Alexander's peoples;
- his putting down of Porus' rebellion and his promotion to Chiliarch;
- the effect of Hephaestion's demise.

OR

(b) 'Alexander really did deserve to be known as "the Great"'. Explain how far you agree with this statement. [25]

Points for discussion may include:

- the way in which he successfully manipulated opinions of himself, using propaganda, such as the trip to Siwah, and association with mythological characters, such as Achilles;
- his desire to surpass Philip;
- his interest in showing that he was at least comparable with Heracles, Cyrus of Persia and Semiramis of Babylon;
- his character – candidates may consider him somewhat arrogant and a poor loser, but they will probably consider him a charismatic and popular leader, whose men loved and followed him gladly, at least at first;
- his surprising and unexpected acts of kindness towards those he conquered, especially the women;
- the sheer extent of his conquests;
- his ability as a leader and his unorthodox intelligence, such as the story of the Gordian knot;
- significant events that were designed to promulgate popularity, such as Ammon and the Gordian knot;
- his skill as a politician.

Refer to attached criteria for marking long essays.

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SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

1 Choose *two* of the following passages and answer the questions that follow them:

- (a) (i) **Where is this conversation taking place?** [1]
In the porch of the Court of the King Archon.
- (ii) **Apart from Meletus, who is prosecuting Socrates?** [1]
Anytus, Lycon.
- (iii) **Whom is Euthyphro prosecuting? Explain the circumstances behind this prosecution.** [2.5]
His father. He is prosecuting him for homicide because he tied up a slave and put him in a ditch. He forgot to tell the authorities so the slave died of exposure.
- (iv) **For what offence, apart from impiety, is Socrates being prosecuted?** [1]
Corrupting the young.
- (v) **Why does Socrates say he is anxious to become Euthyphro's pupil?** [3]
Euthyphro claims to be an expert on piety. Socrates hopes to learn from him what piety is so he can defend himself against the charge.
- (vi) **What definition of holiness does Euthyphro give in answer to Socrates' question?** [2]
Holiness is prosecuting a criminal for impiety or sacrilegious theft.
- (vii) **Why does Socrates reject this definition?** [2]
Euthyphro gave an example of impiety, not a generic definition.
- (b) (i) **How large was the jury at Socrates' trial?** [0.5]
501.
- (ii) **What reason has Socrates just given for not participating personally in public life?** [1]
His *daimon* warned him not to.
- (iii) **To which 'naval engagement' (line 12) is Socrates referring? Explain the circumstances which led to the trial.** [4]
Arginusae. The Athenians won the battle, but a storm blew up which meant that the dead were not able to be picked up for burial, so the generals were summoned back to Athens to stand trial, illegally, en masse for failure to rescue the dead.
- (iv) **Describe the other occasion, which Socrates goes on to mention, when he resisted those in power.** [2]
The Thirty Tyrants ordered the arrest of Leon of Salamis, but Socrates refused.
- (v) **Explain what Socrates says about public life and a good man in this section of the *Apology*. How far do you agree with him?** [5]
A good man will keep out of public life because he will not survive. If participating in public life, he will inevitably die because he will have to oppose the many wrongs and illegalities which riddle every state. Candidates must justify their opinions to achieve full marks.

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- (c) (i) **To whom is Socrates talking at this point in the dialogue?** [1]
Cebes.
- (ii) **'God's festival' (line 11). To which god is Socrates referring? Why did it delay his execution?** [2.5]
Apollo.
The festival involved a ship sailing to Delos, Apollo's birthplace. While the ship was away, no executions could take place.
- (iii) **'I mean that the dream...' (line 6) What feature of the Socratic method is seen here? How effective do you feel it is?** [2]
Metaphor. Candidates need to give a reason for their answer.
- (iv) **Which stories does Socrates go on to say he is adapting?** [1]
Aesop's fables.
- (v) **How did Socrates die?** [1]
By taking hemlock.
- (vi) **What does Socrates go on to say about the philosopher's attitude towards suicide and death? Briefly explain his argument to justify his belief.** [5]
A philosopher should welcome death, but not commit suicide. Human beings are possessions of the gods, so should not damage themselves as the gods will punish them, but should wait until the gods send a sign.

OR

2 Write a mini-essay on each of two of the following:

- (a) **Give an account of the various definitions of holiness given in Euthyphro. Explain why they were all rejected.** [12.5]
Discussion should include the following points:
- holiness is prosecuting a criminal for murder or impiety – an example, not a definition;
 - 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 the part of justice concerned with 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.

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(b) What differences did Socrates claim there were between himself and the Sophists? Why do you think he did not want to be thought of as a Sophist? [12.5]

Answers may include the following points:

- sophists charged for their services, Socrates never asked for payment;
- sophists claimed to be able to teach the young excellence, or to be better citizens;
- Socrates was merely trying to discover the meaning of the oracle;
- sophists came from outside Athens and travelled from city to city, Socrates never left Athens, except on military service;
- Socrates did not wish to be associated with the Sophists as they differed from him in the approach to teaching;
- they were also unpopular with the ordinary people who could not understand their teaching, and saw many of the oligarchs as students of the Sophists;
- Socrates' failure is seen in the charges against him, and his portrayal in Aristophanes' *Clouds*.

Candidates must deal with both parts of the question to gain a good mark.

(c) What role is played by the Laws of Athens in *Crito*? How do they contribute to the argument? [12.5]

The personification of the Laws gives variety to the dialogue. They present the argument Socrates makes for refusing to escape, as well as pointing out the duties owed by a citizen to the State. Their personification also allows the idea of Socrates being obliged to the laws to be more believable, and the notion of injustice more plausible as the Laws of Athens are seen as rational beings. The parallel between the Laws and Socrates' parents means he has a duty towards them and provides the dialogue with an emotional impact.

Candidates must deal with both parts of the question to gain a good mark.

OR

3 Choose one of the following topics and write a long essay on it:

EITHER

(a) What can be learnt from the dialogues in *The Last Days of Socrates* about Socrates' attitudes towards the gods and public worship? Explain how far you believe that the charge of impiety was justified. [25]

- Socrates had a mixture of ideas about the gods. His approach to them can be seen in the Dialogues studied (answers should tackle both parts of the question);
- Socrates took part in public worship;
- he had a belief in the Oracle at Delphi, trying to discover its meaning;
- Euthyphro deals with the definition of holiness, contrasting the traditions of belief and practice against the individual's power to differentiate between right and wrong;
- in the *Apology*, state participation is contrasted with Socrates' own ideas of following the divine instructions he receives;
- Socrates had his own personal *daimon* which he believed gave him advice on how to behave;
- in *Phaedo*, he uses the idea of humans as the gods' possessions as an argument against committing suicide.

Socrates was able, through cross-examining Meletus, to prove that he was not an atheist. However, despite the fact that he did take part in public worship, the idea of him having a personal *daimon* would seem to indicate that he did believe in gods not worshipped by the State.

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OR

- (b) Explain what you think Socrates meant when he talked about himself as being a 'Stinging Fly' and about his 'Divine Mission'. What were the consequences of him carrying out this mission? [25]

The 'Stinging Fly' metaphor refers to Socrates' comments in the *Apology* that Athens was like a lazy thoroughbred horse that needed stimulation to stop it from being morally lazy, and that he, as the fly, was encouraging Athens to examine itself and gain the mental exercise it needed. His 'Divine Mission' was placed on him by Apollo, who said that no-one was wiser than Socrates, so he set about trying to discover what the god meant by questioning anyone who was considered to be wise. The consequences of his actions were that he became irritating to many of Athens' leading citizens, and, as happens with irritating insects, he found himself being swatted by the accusations against him, his trial and eventual death.

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SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

EITHER

1 Choose *two* of the following passages and answer the questions which follow them:

- (a) (i) **Of what disease is Anticleon hoping to cure Procleon (Philocleon) by holding this trial?** [1]
Addiction to serving on juries.
- (ii) **Explain the reference to 'My nails are itching to plough through that wax again.' (lines 1–2)** [3]
Athenians used wax covered pebbles/tablets to indicate a juror's decision by the length of the line scratched onto the wax.
- (iii) **What is the name of the dog on trial and what crime has he committed?** [2.5]
Labes.
Stolen/eaten a whole Sicilian cheese.
- (iv) **For what purposes are the urns (line 13), water-clock (line 17), myrtle and incense (line 22) to be used?** [3]
Urns = holding the votes;
Water-clock = measuring the length of the speeches;
Myrtle and incense = part of the ceremony to the gods.
- (v) **'You really have provided everything' (line 19). List three other household items not mentioned in this passage which are used in this trial and state their different purposes.** [3]
Any three of the following:
 - Upended kneading trough = shrine of Lycus;
 - Benches = seating;
 - Cock in a wooden cage = waking up Procleon;
 - Wooden dishes = notice boards;
 - Bowl, Pestle, Cheese-grater, Brazier, Pot = witnesses. (Maximum 1)
- (b) (i) **Who was Charon?** [0.5]
Ferryman.
- (ii) **According to Heracles, how much was the fare?** [1]
2 obols.
- (iii) **Why was Xanthias not allowed to make the crossing?** [1]
He was a slave.

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- (iv) **What aspects of this passage will have made the Athenian audience laugh? Provide evidence to illustrate your answer.** [4]

Any four of the following:

- Role reversal – Charon makes Dionysus row, telling a god what to do; Dionysus the god is unexpectedly clueless;
- Staging – boat going across the stage, takes time to match Charon's rhythm only to be out of time with the Frog's chorus;
- Fantasy – idea of a singing Chorus of Frogs in the Underworld;
- Coarseness – Dionysus' sore bottom;
- Repetition of some of the words and phrases of the Frogs is funny.

- (v) **What is the name of the festival mentioned in line 22 and which god was worshipped there?** [2]

Anthesteria.

Dionysus.

- (vi) **With reference to *Frogs* as a whole, give four different roles the Choruses perform in the play.** [4]

Any four of the following:

- 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.

- (c) (i) **'There won't be any more drama festivals' (lines 1–2). At what festival was *Frogs* performed and how may this have influenced its content? Name one other dramatic festival held in Athens.** [3]

Lenaia;

Performed mainly to Athenians so could be more outspoken;

City *Dionysia*.

- (ii) **Which dramatist does Dionysus decide to take back to Athens?** [0.5]

Aeschylus.

- (iii) **Where exactly was Alcibiades when this play was first performed?** [1]

Hellespont.

- (iv) **Briefly describe two ways Alcibiades had 'harmed' (line 13) Athens.** [2]

Any two of the following:

- desecration of the Hermai;
- profaning the Eleusinian Mysteries;
- sophistic inclinations;
- helping the Spartans;
- association with the Oligarchs.

- (v) **Briefly describe one occasion when Alcibiades needed to make 'his own escape' (line 14) from Athens.** [1]

- 1st – Failed to return to Athens for his trial after the Sicilian Expedition;
- 2nd – After the defeat at the Battle of Notium.

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- (vi) Which playwright do you think is 'so clever that you can't tell what he means' (lines 22-23) and which one is 'as clear as the purest mud' (line 23-24)? Use *Frogs* as a whole to support your answer and give two reasons for each answer. [5]
 Personal response but probably Euripides=clever and Aeschylus=mud (Maximum 1).
 Award a mark for each of the supporting references to the play (Maximum 2 for each playwright).

OR

2 Write a mini essay on each of two of the following:

- (a) 'A likeable rogue.' How true is this of Procleon in *Wasps*? [12.5]
 Procleon certainly has his roguish moments. He attacks the baking-woman and fails to feel any remorse for his actions. According to Xanthias, at the symposium, Procleon attacked him and everyone he encountered on the way home. He chases off the indignant revellers with his torch. He tries to steal away the flute girl and unsuccessfully lies to his son when he is confronted. Whether he is a likeable character is debatable. In the first half of the play, he is particularly unattractive in his usual meanness as a juror and the fact that he scarcely carries out his duties properly. Also his myopic views about his self-importance of being a juror and the fact he thinks he holds real power, when Anticleon clearly shows otherwise are not very appealing. However a more likeable side is on show in the second half. There is humour in his misjudged stories, his limp speech to the flute girl and his spirited dance at the finale. His abusive behaviour might even be Anticleon's fault for teaching an old dog new tricks.
- (b) Choose two scenes from *Frogs* and discuss how they might have been staged. [12.5]
 Depending on candidates' choice of scenes they should display a knowledge of the use of the *logeion*, *skene*, *orchestra*, *parodos*, costumes, masks, *ekkyklema*, *mechane* etc and the influence they might have had on their chosen examples.
- (c) '*Wasps* would be just as effective without the Chorus.' How far do you agree with this statement? [12.5]
 It would be difficult to argue for this statement as they perform an important role in the play. Candidates might want to discuss some of the following: the Chorus of old jurors in *Wasps* would be a spectacular sight with their colourful insect costumes covered with tattered jurymen's cloaks. They inject energy into the play in both their attack on Anticleon and sing the play to an end with approval of the dancing. They are of the old school and help to emphasise Procleon's attitudes. It is worth noting that it is they, and not just Procleon, who are convinced by Anticleon's arguments. In the *parabasis* they sing in celebration of both the poet and the past.

When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

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OR

3 Choose *one* of the following topics and write a long essay on it:

EITHER

(a) Why is *Frogs* a rewarding play to study? In what ways would it be more rewarding to see it staged? [25]

There are perhaps three areas to this question which candidates might consider – the humour, the message and the theatrical experience. Aristophanes creates humour in a variety of different ways. Some of the most obvious are :

- characterisation;
- structure of plot;
- fantasy;
- political;
- sexual humour;
- slapstick;
- role reversal;
- scatological humour etc.

Stronger answers might examine the didactic element within the play and consider that this also adds to its success. 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. Socially, Athens is in a state of confusion, paralleled in Xanthias and Dionysus' behaviour and the remarks in the *agon* about Athenians' behaviour and lack of moral stature because of Euripides' plays.

The final part of the question allows candidates to use their knowledge of how an ancient comedy might have been staged and show an appreciation of what this added to the success of the play. Depending on candidates' choice of scenes they should display knowledge of the use of the *logeion*, *skene*, *orchestra*, *parodos*, costumes, masks, *ekkyklema*, *mechane* etc. and how this might have enhanced the theatrical experience.

Look for a range of detailed references to the text.

OR

(b) 'Aristophanes wrote *Wasps* solely to make his audience laugh.' To what extent do you agree with this statement? [25]

Aristophanes uses his plays as vehicles to present social and political messages as well as to entertain his audience. The playwright was very much aware of this dual responsibility and it would be difficult to argue that he just sought to entertain. There are plenty of other timeless devices Aristophanes uses to make his play amusing and help the audience to enjoy the plays. These might include:

- role reversal of the positions of father and son;
- slapstick;
- costume;
- sexual innuendo/antics;
- coarseness.

However, it is also important to realise that Aristophanes was also trying to educate his audience. In particular it is important to appreciate how:

- Demagogues were using elderly jurymen to influence the politics of the polis;
- Traditional ways, represented by Procleon who is of the generation who successfully fought at Marathon, were being eroded by the behaviour being promoted by Anticleon.

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SECTION FOUR: GREEK VASE PAINTING

Answer *one* of the following three questions.

EITHER

1 Refer to Plates 1 – 3 in the insert. Choose *two* of the plates and answer the appropriate questions.

(a) Plate 1

- (i) **What is the name given to the pot from which these friezes come?** [1]
François Vase.
- (ii) **Give the name of the painter of the pot.** [0.5]
Kleitias.
- (iii) **What shape is the pot and why is it given this name?** [2]
Volute krater.
Shape of handles – volute.
- (iv) **What technique was used to decorate the pot? Give three typical elements of the technique which have been used in the frieze. In your answer, you should refer to precise details from the frieze.** [4]
Black figure.
Black silhouettes.
Added colour – purple-red.
Added colour – white.

Answers should refer to specific figures.

- (v) **What story is depicted on this frieze? How successfully do you think the painter has depicted the story? In your answer you must refer to specific details from the frieze.** [5]
Achilles' pursuit of Troilos.

Answers may include:

- Kleitias tells the whole story in 'comic strip' form;
- figures named;
- varied spacing between figures and different elements of the story;
- varied poses;
- ordinary activity of collecting water, to drama of chase, to pathos of father receiving news;
- sense of movement.

It does not matter whether the candidate thinks the painter is successful or not provided a reasoned explanation is given and there is adequate reference to the scene.

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(b) Plate 2

- (i) **Who painted this pot? How do we know?** [1.5]
 Exekias.
 Exekias signed it saying he painted and potted it.
- (ii) **This pot is a belly amphora. Give two ways in which a belly amphora differs from earlier amphorae.** [2]
 - Larger neck/shoulder area.
 - Belly almost as broad as high.
 - Handles flattened for decoration.
 - Foot moulded in two parts.
- (iii) **Name two decorative motifs and their locations on the pot.** [3]
 - Handles – chain of ivy leaves.
 - Top of panel – double lotus and palmette design.
 - Base – rays.
- (iv) **Describe two ways in which the painter has used added colour. In your answer, you must refer to specific details from the scene.** [2]
 - White on shields, breastplates, greaves, cloaks.
 - Purple-red – on satyr's mask on Achilles' shield.
 - Red ochre wash over the whole panel to intensify the colour of the clay and highlight the black figures.
- (v) **Identify the two figures depicted on the pot. How has the painter made one of the figures appear more important than the other?** [4]
 - Achilles and Ajax.
 - Achilles on a higher stool/box.
 - Achilles wearing a helmet to give added height.
 - Achilles has thrown a higher number than Ajax.

(c) Plate 3

- (i) **Who painted this pot? What technique did he use to decorate the pot?** [1.5]
 - Euphronios.
 - Red-figure.
- (ii) **Approximately when was this pot made?** [1]
 510–500 BC.
- (iii) **What name is given to the shape of this pot? What was it generally used for?** [2]
 Calyx Krater.
 Mixing water and wine.
- (iv) **To which group of painters did this painter belong?** [1]
 Pioneer Painters.
- (v) **Name the two central figures depicted on the pot.** [2]
 Herakles.
 Antaios.

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(vi) Show how, and why, the painter has contrasted these two figures. [5]

- Herakles – neat, clipped beard.
- Herakles – tidy, curled hair.
- Herakles – added glaze to give texture to hair.

- Antaios – long, shaggy hair.
- Antaios – long, wild hair.
- Antaios – monobrow.
- Antaios – baring his teeth.

The purpose of depicting the two figures in this way is to show Herakles as the well-groomed product of a civilised Greek society, whilst Antaios is quite obviously a wild, unkempt barbarian.

OR

2 Write a mini essay on *each* of two of the following:

(a) Analyse the style and composition of Makron's skyphos depicting the abduction of Helen. In your answer you should make specific reference to details from the pot. [12.5]

On the side depicting Helen being abducted by Paris, there is a strong sense of movement from right to left as a soldier leads the pair, a Cupid hovering between them, and two maidservants stand behind. The figures are all named. Makron has paid great attention to the detail of the drapery, particularly that of the women's chitons which have added dilute slip to give a 3 dimensional appearance. On the other side, Helen is shown being retrieved by her husband Menelaos. Two maidservants are helping Helen to dress. The central four figures are flanked by two old men, one seated on a throne, the other leaning on a staff.

The frieze on the skyphos is bordered, top and bottom, by a meander pattern and the figures all stand on the same groundline, filling the space from top to bottom between the meander patterns. Makron creates a sense of depth by the overlapping poses of the figures. There is great emotional content in the frieze as the figures are connected by gaze and their overlapping and touching poses – e.g. as Paris takes Helen by the wrist, her maidservant pulls Helen's cloak up over her head. The placement on the frieze and the poses of Paris/Helen and Helen/Menelaos groups are well-balanced so that the positions of Helen mimics that of Paris and Menelaos that of Helen. Makron's depictions of Paris and Menelaos act as a contrast to each other.

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(b) What different types of inscriptions did painters use? Why do you think they used inscriptions? How useful are these inscriptions to modern art historians? [12.5]

The different types of inscriptions painters employed include:

- name of potter [e.g. Ergotimos on Francois Vase];
- name of painter [e.g. Makron on skyphos];
- identification of figures [e.g. Berlin Painter's volute krater];
- a phrase spoken by people on the pot [e.g. on Exekias' belly amphora];
- challenges to other painters [e.g. Euthymides' amphora];
- kalos inscriptions [e.g. Exekias' belly amphora];
- dedications or commemorations;
- phrase addressing buyer.

The purposes of inscriptions include:

- for a potter/painter to sign his work;
- to show that the painter was literate;
- to identify specific figures to make the scene/composition clearer;
- to form part of the decorative elements.

The usefulness of such inscriptions may include:

- identifying painter/potter and his nationality;
- to identify contemporaries and use to form schools of painters;
- helping with dating;
- helping to understand what is depicted on a pot and the narrative being told;
- understanding mood or characterisation of people/scene;
- understanding of Greek society.

All the points should be made with reference to specific examples from pots.

(c) What is foreshortening? How well did vase painters make use of it? [12.5]

Foreshortening is an artistic device used to suggest the recession of forms in depth. It uses perspective to make an object appear natural to the person looking at it; so the form of an object appears shortened in relation to the angle from which it is seen.

Examples from the set works include:

- | | |
|--------------------------------|--|
| • Euphronios calyx krater | Antaios' leg; |
| • Euthymides belly amphora | 3 men carousing; |
| • Kleophrades Painter hydria | dead Trojan warrior
Greek warrior
Cassandra's leg; |
| • Berlin Painter volute krater | figures of Memnon, Achilles and Hector. |

Candidates should be familiar with a range of examples and be able to comment on the relative success of the examples chosen.

When allocating marks for mini-essays, refer to attached marking criteria for marking long essays. Mark out of 25 and divide by 2.

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OR

3 Choose *one* of the following topics and write a long essay about it:

EITHER

(a) Which do you think was the more innovative, the style of the Pioneer Painters or the style of the Mannerist Painters? Explain your answer with reference to the typical features of each style and discuss specific examples from each style. [25]

The Pioneer Painters were a group of early red-figure painters, including Euphronios and Euthymides.

They were particularly interested in:

- the depiction of the human form;
- the depiction of movement;
- the use of twisting;
- the use of torsion;
- the use of foreshortening;
- the use of overlapping;
- the use of brushes of varying width to paint lines of different thickness;
- the use of different consistencies of slip to create smooth, flowing lines and lighter and darker lines for muscles and folds.

Candidates should be able to refer to details from Euphronios's calyx krater [which depicts Herakles wrestling Antaios], and Euthymides's belly amphora [depicting the drunken revellers] to illustrate their answer.

The Mannerists:

- were a group of painters who continued to paint in the manner of Archaic red-figure;
- they chose to emphasise and exaggerate individual features.

Expect Candidates to discuss drapery, decoration, poses and gestures which are deliberately exaggerated and designed to make figures look more elegant. They should be able to refer to the Meidias Painter's hydria which depicts Herakles in the garden of the Hesperides, and the abduction of the daughters of Leucippos.

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OR

- (b) **'Vase-painters were imaginative and creative story-tellers.'** What problems faced painters trying to depict a myth and how did painters overcome these problems? In your answer you should include discussion of a range of specific pots and painters. [25]

Vase-painters had a wealth of mythological stories which they could use as inspiration for their work. They did not try to depict the stories 'accurately' for there was no fixed text and it was possible, therefore, for painters follow the traditional story closely or adapt elements to suit their design.

The basic problems they faced were:

- how to make the story recognisable;
- how to make the story easily understood;
- how to make the characters recognisable;
- how to adjust the design to the shape of the pot and make it decorative and effective.

Possible solutions include:

- use of inscriptions;
- use of iconography;
- choosing a particular scene or moment unique to a particular myth;
- developing formulae or shorthand for certain types of scenes.

There must be reference to specific pots in the discussion of the above points.

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Generic criteria for marking essays

Long Essay

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.

Mini Essay

Essays will be initially graded according to the above criteria and then allocated a mark within the range for each category. This mark will then be divided by 2. The maximum mark for a mini essay will be 12.5.

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.