



General Certificate of Education

Classical Civilisation

CIV4 Greek History and Culture

Mark Scheme

2006 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course, or two years of study on the Advanced Course, and in the time available in the examination.

Candidates are **not** required to respond to all the bullet points in order to reach Level 4, but to cover a sufficient range of material to answer the central aspects of the question.

Level 5	Demonstrates <ul style="list-style-type: none"> • thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question • clear and coherent understanding of the central aspects of the question • ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion. 	14-15
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question • clear understanding of many of the central aspects of the question • ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach 	10-13
Level 3	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of evaluation and/or analysis. 	7-9
Level 2	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge. 	3-6
Level 1	Demonstrates <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge. 	0-2

SYNOPTIC ASSESSMENT

Level 5	Demonstrates <ul style="list-style-type: none">thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the questionclear and coherent understanding of the central aspects of the questionability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion.	37-40
Level 4	Demonstrates <ul style="list-style-type: none">generally adequate accurate and relevant knowledge to support discussion of the central aspects of the questionclear understanding of many of the central aspects of the questionability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach	28-36
Level 3	Demonstrates <ul style="list-style-type: none">a range of accurate and relevant knowledgesome understanding of some aspects of the questionsome evidence of evaluation and/or analysis.	18-27
Level 2	Demonstrates <ul style="list-style-type: none">a range of accurate and relevant knowledge.	8-17
Level 1	Demonstrates <ul style="list-style-type: none">some patchy accurate and relevant knowledge.	0-7

CIV4 Greek History and Culture

TOPIC 1 *The Persian Wars, 490 – 479 BC*

EITHER

- 1 (a) *Outline the circumstances of Themistocles' speech and the alternative plan implied by the first sentence of this extract.*

Strategic conference of Greek commanders at Salamis after the burning of the Acropolis. [1]; stay at the Isthmus [1] defeat the Peloponnese [1].

(2 marks)

- (b) *Give two reasons why, according to Themistocles, the alternative plan would endanger the Peloponnese.*

TWO of e.g. Stay at the Isthmus, which means fighting in the open sea, disadvantageous to small numbers [1]; probable loss of Salamis, Megara and Aegina [1]; if the fleet comes south the army will follow it [1] making the Greek commanders responsible for drawing the army into the Peloponnese [1] and thus endangering the whole of Greece [1].

(2 marks)

- (c) *In the whole of the speech, how far does Herodotus emphasise Themistocles' weaknesses as much as his strengths?*

Marks for summary constructed on the basis of e.g. practical, opportunistic, greedy, good strategist, committed to cause of defeating Persians, plugs on after Thermopylae, open to suggestion, forceful, persuasive, self-seeking, good at manipulative diplomacy. These should all be supported by reference to the speech.

(6 marks)

- (d) *To what extent do you think Herodotus presents Themistocles as essential to the Greek success against the Persians? You should support your answer by detailed reference to the text.*

Arguments will obviously vary, but a view is likely to be constructed on the basis of Herodotus' detailed attention to the Athenians and the extent to which they suffered, but also provided cohesive leadership to the Greeks as a force, culminating in the Salamis account. The role played by Themistocles is important, and so is Herodotus' presentation of his contribution to the furthering of Athenian priorities and interests.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (15 marks)

OR

- 2 (a) *To whom is Atossa speaking, and at what point in the play?*

To the Chorus [1] after their entry [1] and before the arrival of the Messenger [1].

(2 marks)

- (b) *To what is Atossa referring when she says “My son fell to the ground” (line 16)?*

The two women represent Persia and Greece [1]; the Greek, rebelling against the constraints of the harness/resisting the Persian invasion [1], causes Xerxes’ downfall [1].
(2 marks)

- (c) *What effect does this speech and its imagery have in the context of the play as a whole?*

First aria by major character – a purple passage designed to set up audience reaction to a view of Persian culture, while providing a view of what is un-Greek about it; it prepares the way both for the relationship between Xerxes and both parents, and for his eventual appearance towards the end.

(6 marks)

- (d) *How far do you think that the impact of *The Persians* depends on descriptive narratives such as this one, rather than its plot? You should support your answer by reference to the whole play.*

Arguments may vary, but are likely to focus on the function of the speech as a central set piece in a drama which lacks a complex plot, and is very dependent on description and on the operatic commentary function of the choruses. This and the Messenger speech in particular provide the big colourful bricks around which the Choruses act as the cement. Credit references to costume, music.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (15 marks)

EITHER

3

*‘Victory entertainment for the Athenians.’ To what extent do you think that this is an accurate description of both *The Persians* and *The Histories*? Support your answer by reference to both texts.*

This is an attempt to evoke discussion of the dramatic purpose of the play – what its reception was likely to be (what its reception now *could* be is another possible approach), contrasted or compared with Herodotus’ approach to presenting the Persian invasion for a later audience, and with a different purpose and longer hindsight. What are Herodotus’ particular points of focus? How do he and Aeschylus differ in what they treat as important where they coincide?

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (40 marks)

OR

4

How far do you think Aeschylus and Herodotus were interested in presenting both the Greeks and the Persians sympathetically? Support your answer by reference to both The Persians and The Histories.

Open discussion of the presentation of the invasion and its motivating factors, the personalities involved, the politics of Xerxes' accession and those of his advisors; In Aeschylus, a major act of sympathy, perhaps, in presenting the invasion without a single Greek in the cast.

Herodotus has space for a much more extended account, but he, like Aeschylus, presents Xerxes as a tragic figure, whose downfall is a result of hubris, driving ambition, and pride. Herodotus presents the Persians as a whole as more inclined to cruelty, irrationality, lack of control, cowardice in defeat, duplicity, or willingness to use others' treachery, vengeful, destructive etc. They do not understand freedom, and hence the Greeks' major motivating need. Aeschylus implies or says all that too. Both texts present Xerxes as one who has brought about his own downfall, not least through lack of respect for the gods (Aeschylus' Persian gods are the Greek ones, treated in a Greek way) who take their revenge. Herodotus has space to be more sophisticated about the Greeks, who come out of it as motivated by many of the same political ambitions, but with the moral edge of the drive for freedom.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. **(40 marks)**

TOPIC 2 Greek Sculpture**EITHER**

- 5 (a) *Identify the two sculptures in Photographs A and B, which are both Roman copies of Greek originals. Give the approximate dates of manufacture of the originals of both statues.*

Discobolus / Discus-Thrower [1] c. 450 BC [1]. Apoxyomenos / Man scraping himself [1] c.330 BC [1]. Allow 10 years' latitude either way for both.

(4 marks)

- (b) *What features of each statue support the date you have assigned to it?*

A: originally bronze [1], interest in frozen action [1], early classical head [1], move away from purely frontal presentation [1].

B: probably originally bronze [1], later classical proportions – long legs, small head [1], reaching out of the presentational box [1], 4th century face [1].

(6 marks)

- (c) *Explore the differences between the two statues in the way they represent athletes and the way in which the viewer is meant to see them.*

A: discus thrower, caught at single point of continuous action; spiral composition, multiple viewpoint with some preferable angles. Public action.

B: après-ski, rather than in action, viewed as a kouros whose extended arms take him out of the box. Small head, long legs, probably designed to be seen from the front, though possible from elsewhere. Private capacity.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. **(15 marks)**

OR

- 6 (a) *Identify the two reliefs in Photographs C and D. Give the approximate dates of manufacture of both sculptures.*

C: Hegeso's gravestone [1] c. 420 BC [1];

D: Ilissos stele [1] c. 330 BC. Allow 10 years' latitude either way for both.

(4 marks)

- (b) *What features of each relief support the date you have assigned to it?*

C: 'Parthenon' style – figure proportion [1], drapery style [1], hair [1], facial type [1], profile presentation [1], 'in life' action [1].

D: late 4th century proportions of main figure – long legs, small head [1], facial expression [1], frontal presentation [1], inclusion of mourners, not least the dog [1]; out of original frame [1].

(6 marks)

(c) *How far do the two reliefs differ in the messages they attempt to convey to the viewer?*

Development of the implications of the presentation of both, to discuss the shift between C as a presentation of the dead as fulfilling a set of social expectations of her gender and status towards D as a commemoration of an individual who is missed by the living. D has a slave boy, the dead man's hunting dog, and his father as visible mourners for a young man who engages with the viewer with some pathos. C is making a statement about the proper role and status of the well-off citizen woman, and is not particularly personal in its reference to the dead.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. **(15 marks)**

EITHER

7

***'A Greek sculptor could tell a story only through the use of suggested movement and multiple figures.'* How far do you think that this is true? You should support your answer by reference to at least six examples, which should include free-standing sculptures and architectural groups.**

This is a very open question about the tools of visual narrative; answers might use primarily architectural myth-illustration, but the rubric's demand that they think about free-standing sculpture as well is intended to promote a response to early classical freeze-frame sculptures such as the Tyannicides, the Artemision Zeus and indeed the Discobolos, i.e. sculptures which work with the viewer (or not) as well as those which work with each other in a group, with or without the input of the viewer. The candidate is likely to conclude that movement or implied movement is the key, but it is to be hoped that exploration of other possibilities happens along the route.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. **(40 marks)**

OR

8

We now view the face rather than the body as the major medium of emotional expression. How far do you think that Greek sculptors and their public did the same? You should refer in your answer to at least six examples of sculpture you have studied.

Faces: how far is ancient Greek emotion expressed through body-language or action rather than facial expression? The prescription has plenty of examples from which to argue either way; some key issues will be stylised faces, profile as opposed to frontal faces, gestures, postures, figures' reactions to each other, and what conditions the viewer's capacity to read the emotional story. The Olympia sculptures have plenty of facial expressions, and the Aeginas are equivocal; Parthenon people mainly an elegant blank. All show interpretable postures and body language.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. **(40 marks)**

TOPIC 3 Greek Tragedy**EITHER**

- 9 (a) *Outline the immediate circumstances in which Oedipus makes this speech to Teiresias (Tiresias).*

Tiresias is consulted after Creon's return from Delphi with information from the oracle [1] (which cites Laius' killer, but does not identify the responsible individual) [1]. Some candidates may see this speech as a response to Tiresias' initial refusal to speak [1] subsequent accusation against Oedipus [1].

(2 marks)

- (b) *How important to the play as a whole are the themes of solving riddles and interpreting prophecies?*

In the Chorus before the messenger reports the dénouement, the Sphinx and the image of a diving bird of prey / suicide-plunge figure prominently too. Oedipus' capacity to solve the Sphinx's riddle is of course a recurring theme, together with the riddle's ages of mankind perspective. Much of the dialogue between Oedipus and Jocasta centres on their attitudes to prophecies, and the tension between what they say they believe, and what they have actually done in reaction to them. Birds and prophecy (and the Sphinx) are all intimately connected for a society which used bird-augury, or was used to the idea, and believed at least notionally in a connection between the gods, prediction or prophecy, fate, human life, and human responsibility.

(8 marks)

- (c) *In what ways does Oedipus' meeting with Teiresias (Tiresias), contribute to the portrayal of Oedipus and the course of his downfall?*

Cue for a view of the fears and paranoia, and the resultant short fuse inherent in Oedipus' nature as contributory factors to his behaviour, his past actions, and his insistence on finding out the truth despite its likely prejudicial nature. Key concepts are likely to be trust / betrayal, power, reliance on prophecy or not, Oedipus' own sense of his intelligence and status.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (15 marks)

OR

- 10 (a) *How has Antigone previously demonstrated her obedience to the laws of the gods?*

Antigone has done her religious, female, and family duty [1] in burying Polynices, despite a governmental order to the contrary [1].

(2 marks)

- (b) *How far does Creon have right on his side in treating Antigone as a criminal?*

Cue for short discussion of Creon's treatment of Antigone straightforwardly as one who has disobeyed his edict, without any sign of a more nuanced consideration of her view of her position and the obligations she has a female member of the family. His initial threat to include Ismene in the punishment and the polarisation of family and state which results from his behaviour may come into the answer, and so may a view of Creon's decision to utter the edict in the first place.

(8 marks)

(c) ***How characteristic is this speech of Antigone as she is portrayed in the play as a whole?***

An opportunity to display a grasp of the complexity of the family theme and of the place of the female rôle within it. This lament is inserted into a format which in itself reflects wedding and funeral ceremonies, both instantly recognisable to an Athenian audience; the passage itself laments Antigone's incapacity to perform the maternal and marital functions expected of her precisely because she has engaged in another traditional female duty. This speech crystallises the polarised forces between which Antigone is torn: the demands of family piety and the female duty to a family member, and the issue of obedience to the state. She has been portrayed earlier as dedicated, self-sacrificial, and uncompromising in her view of what she needs to do; capable of profound psychological cruelty to Ismene when she gets in the way, and of tough and explicit opposition to Creon. Here we see the other side of this – the traditional role she is turning down, along with life itself.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (15 marks)

EITHER

11

Greek tragic playwrights normally use mythological stories to discuss issues of contemporary relevance. What do you think the advantages and disadvantages of this convention were, for both playwright and audience? You should support your discussion by reference to the texts of the three plays you have studied.

A way of inducing discussion, using the set texts, of issues of content and dramaturgy in the particular context of 5th century tragedy. What are the advantages or disadvantages of using the mythical frame of reference to discuss issues of contemporary relevance, especially as most of the stories used are set away from Athens? How does likely audience knowledge of the outcome of the plot contribute to the dramatic effect? Why not construct fictional characters and plot, as we would, to explore the issues involved?

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (40 marks)

OR

12

How important are messenger speeches in advancing the plot and developing the themes in the three plays you have read? You should support your discussion by reference to the texts of the three plays you have studied.

Cue for a discussion of the contribution of reporters of offstage events to the forward movement of the plot or of the intellectual content of the play, or both. *Oedipus* clearly does advance with each new individual contribution to the store of knowledge about the sequence of events which led to Oedipus' position; the *Antigone*'s messengers, by reporting on each new action of, or instigated by, the two antagonists and their family, each add to the complexity of the debate about individual values versus those of the state. *Hippolytus* has elements of both plot and argument management via its reporting characters. Fairly close knowledge of all three plays will be required, but there should be plenty of material to feed the answer.

Apply descriptions of Levels of Response as at beginning of Mark Scheme. (40 marks)