

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
GCE Advanced Subsidiary Level and GCE Advanced Level

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

9274 CLASSICAL STUDIES

9274/11

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.

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) Briefly explain what happened when Alexander travelled to the temple of Siwah. [2]

Any two of the following:

- he travelled for 200 miles in the desert;
- he encountered rain even in the desert;
- two snakes are said to have led him in the right direction;
- he was greeted as the son of the god Ammon-Ra;
- he asked if Philip's murder would be avenged and he was told that it would be.

(ii) Apart from this incident, why did Alexander believe that he was descended from a god? [4]

- His mother believed that she was a descendant of Achilles, himself half-god, as a son of Thetis.
- She also told Alexander that his father was Zeus.

(iii) Apart from behaving as the son of Ammon-Ra, what else did Alexander do to make himself seem like a god? [4]

- He sacrificed to Zeus, his father, before battles.
- He allowed Greeks to address him with divine titles.
- He allowed the Persians to prostrate themselves before him, which was only given to a god.
- He allowed himself to be painted in divine poses.

(iv) Using this passage as a starting-point, explain how Alexander used religion to strengthen his position and further his career. [15]

Points for discussion include:

- his belief that he was descended from Zeus, which was largely successful;
- his daily worship and offerings, as well as the sacrifices to various gods;
- his desire to be deified after death;
- his respect for Athens' patron goddess and her sanctuary while he was in Athens;
- the Gordian Knot where he demonstrated rude pragmatism as more useful than spiritual mysticism;
- the adventure in Siwah, which served as a powerful medium for propaganda;
- there may well be discussion of the Alexander's attempt to shoe-horn his family history into the mythology of the Trojan War;

There must be an attempt to address both aspects in the question.

2 If he had died before crossing the Hellespont, would Alexander have deserved to have been called 'the Great'? [25]

Points for discussion include:

- his assuming command over the army;
- his seeing Athens change its policy over the Macedonians;
- his becoming leader of the Corinthian League;
- his defeat of the Thessalians;
- his terrorising of Thebes;
- quelling of the revolting Greek states – he refused to relinquish control of them.

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3 How great was Alexander as a military leader?

[25]

Points for discussion may include:

- the discipline and loyalty imbued in his men;
- the fact that he won most of his battles – there should be discussion of at least one;
- the various plots and mutinies [such as at Hyphasis] brought against Alexander by several groups at different points in his career;
- the close relationships he had with individuals within his army – he may have been a king and general, but he was definitely 'one of the lads';
- his haste and impatience in dealing with discipline;
- his generosity towards his men;
- providing a strong role model for his men – refusing to drink water in Gedrosia when his men had none;
- his careful planning of military engagements.

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Section Two: Socrates

- 4 (i) **Apart from Meletus, who else is prosecuting Socrates?** [2]

Anytus and Lycon.

- (ii) **Apart from impiety, what other charge was brought against Socrates?** [1]

Corrupting the young.

- (iii) **How large was the jury which tried Socrates?** [1]

501.

- (iv) **Briefly explain Socrates' 'customary way' of conducting a discussion.** [3]

Socrates' 'customary method' of discussion was dialectic, the questioning of his interlocutor to discover what he knew. This would end up with the interlocutor being confused and shown to be contradicting himself, as happened to Meletus in this part of the *Apology*.

- (v) **What example of the Socratic technique can be seen in this passage? How effective do you think this technique is here?** [3]

Socrates is using an analogy here, comparing belief in the gods with belief in the young of animals. How effective this analogy is here is up to the candidate, but reasons must be given for the point of view.

- (vi) **Using this passage as a starting point, explain how convincing you find Socrates' defence against the charge of impiety in the *Apology*.** [15]

Socrates saw himself as a man who believed in the gods. He participated in the public sacrifices of the state, and believed in the oracle of Delphi, to the extent of trying to discover exactly what the oracle meant. During the cross-examination of Meletus, seen in the passage, Meletus is forced to admit that Socrates is not an atheist.

However, Socrates' mention of his *daimonion* seems to indicate that he does believe in gods not recognised by the state, and the use of dialectic would have been more negative than positive, prejudicing the jury against him.

- 5 **'Euthyphro shows the best and worst aspects of the Socratic method'. Describe what the Socratic Method entails and explain how far you agree with this statement.** [25]

In *Euthyphro*, all the features of the Socratic Method can be seen. The dialogue is in the form of a discussion, with Socrates employing dialectic to discover what Euthyphro believes. He uses methods such as analogy and Socratic irony to encourage Euthyphro to reveal his views in the dialogue. Each definition of holiness is rejected until eventually Euthyphro, through *aporia*, decides he has had enough and goes. The dialogue shows Socrates' skill in discussion, revealing his clever use of language and his intelligence. However, the discussion does not lead to any definite conclusions, and shows why the Socratic Method led to Socrates being disliked by so many Athenians.

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- 6 From your reading of the dialogues in *The Last Days of Socrates*, how far would you agree that Socrates was a man of high moral principles? [25]

Socrates was a man of high moral principles, which he maintained to the end of his life, preferring to die rather than to compromise them.

He gave examples of this during the *Apology*, such as his opposition to the illegal trial of the generals after the battle of Arginusae, and resisting the Thirty Tyrants. He accepted the verdict of the court, and refused to try and avoid the death penalty.

This is seen in *Crito* where he resists the attempts of his friends to set him free, as it would be against the state law to do so. He introduces the idea of the Laws of Athens as a justification for his attitude.

In *Phaedo*, he welcomes death as being a blessing for the philosopher. His last wish is for his debt to Asclepius to be paid.

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Section Three: Aristophanes

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

- Parabasis;
- to express the playwright's opinion.

(ii) How are the Chorus dressed and what does this indicate about their nature? [2]

- Wasp costume;
- to demonstrate ferocity as jurors/martial spirit.

(iii) How do the Chorus try to rescue Procleon at the beginning of *Wasps*? [2]

- They encourage Procleon to escape from the house.
- They attack the slaves when Procleon is caught midway in his escape.

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

The passage highlights:

- the organisation and savage nature of the jurors;
- the militaristic approach to empire which helped to create the Delian league;
- the lazy nature of the younger generation who do not fight for Athens and live off the wealth Procleon fought for;
- Aristophanes' élitist view about who should receive jury pay.

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

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 singing 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.

8 Explain how Dionysus contributed to the success of *Frogs*. [25]

Dionysus is certainly an essential character who adds to the success of the play, in both the comedy he contributes and his centrality to the plot, as well as being a vehicle for Aristophanes' political views.

He adds to the humour in the following ways:

- his costume is funny when he first enters;
- the anthropomorphic portrayal of the god who is easily scared;
- sexual innuendo – sitting on the oar;
- scatological humour – the involuntary libation;
- role reversal – swapping of Heracles' costume with Xanthias;

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- lack of intelligence – does not have the faintest idea of what Aeschylus and Euripides are talking about at times;
- poor imitation of Heracles;
- the way he parodies the lines of the two tragedians.

He is central to the plot in that he is the one visiting the Underworld to bring back a poet to save Athens, as well as being the judge between Euripides and Aeschylus.

Aristophanes' political views can be seen in the way he chooses Aeschylus and what he represents before Euripides. He is also used to bring in the topic of Alcibiades, and the role reversal with Xanthias might be an allegory about the state Athens is in.

9 Which do you think is the funnier comedy, *Wasps* or *Frogs*? In your answer, you should discuss both plays. [25]

Candidates should make reference to the following types of humour and find relevant examples from both *Wasps* and *Frogs* and make a detailed comparison about which play they find to be the funnier.

- Impersonation;
- Visual humour;
- Verbal humour;
- Topical allusions;
- Sex;
- Religion;
- Situation comedy;
- Scatological humour;
- Characterisation.

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Section Four: Greek Vase Painting

10 (i) Give the date and name of the painter of Pot A. [2]

Painter: The Pan Painter
Date: 475-450 BC

(ii) Name two of the figures depicted in the scene on Pot A. How can the viewer identify these figures? [4]

Candidates may mention the following points:

- Athena identified by her helmet, spear and aegis;
- Perseus identified by winged helmet and boots and the bag with Medusa's head;
- Medusa identified by her wings and the fact that she is headless.

(iii) What is the name given to the shape of Pot B? For what purpose was this type of pot used? Give two ways in which it was suited to its purpose. [4]

Shape: dinos and stand
Purpose: to mix water and wine at a symposium

Candidates may include the following points:

- the large size of the pot;
- the wide mouth enabling the slaves to mix the wine and water easily;
- the wide mouth enabling the slaves to dip an oinochoe in easily;
- the stand to give height and easy access for the slaves.

(iv) The painters of Pot A and Pot B adopted different approaches to the same story. Which painter's approach do you prefer, and why? In your answer you should include discussion of the composition and overall effect of both scenes. [15]

Both pots depict the story of Perseus and Medusa. The Gorgon Painter pot shows Perseus and the Gorgons. From the left the figures are: Hermes, Athena, Medusa, two Gorgons and Perseus. Medusa is shown already headless, falling to her death, whilst Perseus is shown on the far right escaping from her pursuing sisters. Expect some comment on:

- the fact that the scene is the main frieze of five on the pot;
- the figures are strung out along the same base line;
- the swastika-type poses to indicate rapid movement;
- the figures fill the frieze from top to bottom [even Medusa with her wings as she falls];
- the frieze has a strong narrative even though there is no connection between the figures.

The Pan Painter's approach is different in the following ways:

- there are only three figures, Perseus, Medusa and Athena;
- Medusa is no longer a terrifying figure;
- the whole composition is quite balletic in the way that the figures move across the pot and are connected to each other;
- the composition over the fallen figure of Medusa is triangular;
- the whole effect is one of elegance and charm.

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- 11 Making reference to the works above, and to other appropriate works of your own choice, explain whether you prefer black-figure or red-figure pots. In your answer, you should refer to at least three examples from each technique. [25]**

The two pots depicted on the paper are:

Black-figure: image of Ajax and Achilles playing a board game
530-530 BC
Museum of Fine Arts Boston

Red-figure: image of Ajax and Achilles playing a board game
530-530 BC
Museum of Fine Arts Boston

There is no model answer here. Much will depend upon the pots chosen and the level of detail used in an appropriate way. The answer must be more than a development of vase-painting technique. Candidates need to identify aspects of both techniques which make them visually interesting and support the points with reference to recognisable pots. There should be reference to at least two other pots from both techniques.

- 12 Scenes of conflict were a popular theme for vase-painters. What opportunities and challenges did such scenes offer to vase-painters? In your answer, you should refer to specific details from some of the pots you have studied. [25]**

Candidates will need to establish what they understand by the term 'conflict' because this will determine the structure and content of their response. Whatever definition they offer, there must be an attempt to address the issues of opportunities and challenges and there must be detailed reference to specific scenes from recognisable pots.

Candidates may include the following points:

Opportunities:

- The Trojan War on vases has overtones of the triumph of the Greeks against barbarians. War is always an emotive subject because it allows for:
- duels between heroes;
- pathetic vignettes;
- action-packed scenes;
- tear-jerking action.

The subject, therefore, presented painters with a wealth of opportunities to show their skills:

- in depicting a range of stories;
- in capturing a variety of moods which reflected the glory of war or the pathos of war;
- in depicting a narrative.

Challenges:

The challenges presented depended upon the shape of the pot, the technique chosen and the precise story chosen by the artist. The stories were so popular that there was always a market for pots depicting this subject matter. Artists had to build on the work of earlier painters and make their own work stand out from the rest.

Similar points can be made with reference to pots depicting Herakles [although there is the added bonus of a range of monsters within the Herakles stories].

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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 an 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.