

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
**General Certificate of Education Advanced Subsidiary Level**

**Classical Studies 8283/01**

**(School-based syllabus)**

**Paper:           Greek Civilisation**

**November 2004**

**MARKING SCHEDULE**

## SECTION ONE : ALEXANDER THE GREAT

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE ( 25 marks)

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

(a)

- i. 331 BC [1] near Megalopolis [.5]
- ii. Any of 2 of: The defeat of Darius [1] at the battle of Gaugamela [1] the fact that Alexander's reinforcements were heading east and were stretched thinly[1], the rebellion in Thrace was keeping Antipater occupied [1]. AND He hoped to free the Greek states from Macedonian rule/the League of Corinth OR he hoped to replace Macedonia as the main power in Greece [1]
- iii. He was the regent of Macedonia / Deputy Hegemon of the league of Corinth [1]
- iv. He took 50 Spartan nobles hostage [1]; he referred the matter of punishment to the League of Corinth [1]. Alexander became involved when the League referred the matter to him because Sparta was not a member of the League [1]. He was the one to decide on the punishment [1].
- v. Motive = to free themselves of Alexander's control over them/the Corinthian League [1]. They didn't join because ( any 2 ) they were afraid of the repercussions from Alexander ( remembering Thebes) they distrusted Spartan power  
Alexander had recently returned the Granicus prisoners [2]

(b)

- i. 334 BC [.5]. His success at the Battle of Granicus [1]
- ii. He advised him to fight a naval battle [1]. Alexander did not trust the loyalty of his Greek sailors [1] ; he claimed a Macedonian defeat would encourage the Greeks to revolt [1]
- iii. 20 Athenian ships as hostages for good behaviour[1] , a few ships to transport his siege engines/supplies[1]
- iv. At Halicarnassus [1] , situated on the coast/surrounded by a moat [1] because the city settled in for a long siege while being supplied by the Persian navy/the commanders and troops escaped at night by sea on Persian vessels [1]
- v. The following year/333 BC [1]
- vi. There are several incidents that could be used here:
  - "missing" Darius before Issus in 333 BC
  - going into Egypt instead of following Darius in 332, thus giving Darius time to re-group

- crossing the Gedrosian desert in 325 BC etc  
A brief description of what Alexander's action was and how this could be termed a "mistake" is required.[2]

(c)

- Thais[1], the mistress of Alexander's friend/Companion Ptolemy [.5]
- 480 BC [1]. She was Athenian by birth [1]
- Any two of: traditional burial place of Achaemenid kings; location of the Royal treasury; religious capital; a holy city where the annual religious ritual renewing the power of the Persian King took place ; [2]
- They hoped he was intending to burn it in preparation for returning home to Macedonia [1]
- The spontaneity theory is difficult to believe because there is archaeological evidence that the palace was first cleared of all its fittings / the arson happened at the end of a stay of 4 months, during which the palace had remained unlooted on Alexander's orders [1]
- Arrian says it was a deliberate fire [1] lit as an act of retribution for the burning of the destruction of Athens [1].
- Both versions agree that he changed his mind and had the fire quickly put out [1]
- He left a garrison of 3,000 Macedonians [1] and a Persian Satrap [1]

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

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

- Candidates should recount the way in which he leapt ashore in Asia Minor, his visit to the tomb of Achilles, the temple of Athena, the various sacrifices, the part played by Hephaestion and the retrieval of Achilles' armour. Mention should be made of the whereabouts of the army at this time, and the fact that this visit heralded the beginning of a war of revenge for the Greeks. Personal gain – the links with his ancestor Achilles and the heroic ideal found in the Iliad. For his campaign – this was good PR, linking his expedition with that of the Trojan war, emphasizing the pan-hellenic nature of the expedition, reminding his forces that he was descended from the greatest Greek hero in history
- Candidates should define proskynesis and its significance to both the Greeks and the Persians. Some mention must be made about Alexander's motive in trying to introduce it to his men.

An account of the party, attended by both Persians and Macedonians, should be given, then Callisthenes' part in it, as related by Plutarch.

Callisthenes' downfall, due to a loss of favour from Alexander after this event, had two parts:

The humiliation at a dinner party where he was tricked into making a speech denouncing Macedonians

The pages' conspiracy, where he was put to death as the pages' tutor, even though the evidence suggested he was innocent.

iii.

Motivation – an account of the strategic importance of these 2 cities (Tyre in particular) should be given, plus the element of determination found in Alexander when he encountered resistance (Melcarth should be mentioned with regard to Tyre).

There is a wealth of information on the siege of Tyre ( see Hamilton 71-74) – any account should point out Alexander's versatility in adapting to changed circumstances ( e.g. the fortuitous arrival of the Phoenician fleet, the necessity of changing the fleet's anchor ropes after they were cut etc), plus his perseverance in continuing the siege for so many months.

For Gaza, it is worth noting that Alexander seems to have been acting for personal reasons rather than strategic importance. His siege methods were very different from those of Tyre, due to the differing location of the city on sand. An account of the 55ft mound he built around the city should point out his brilliance in utilizing whatever resources were available to him.

Some mention of his cruelty in the slaughter and enslavement of the inhabitants of the cities could be covered.

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

**OR:**

**QUESTION THREE (25 marks)**

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

**EITHER:**

(a)

Candidates would be expected to cover points such as:

- The phalanx with sarissa
- Hypaspists
- Role of the cavalry
- The Companion Cavalry
- The professional status introduced by Philip, resulting in constant training and campaigning
- Philip's choice of generals - Parmenio, Craterus, etc.

For actual detail of battles themselves, the candidate must make mention of at least three. The events of the battles are well covered in the set texts e.g. J.R.Hamilton. The better candidates will explain the innovation and versatility shown by Alexander in his battles, where he planned ahead to the extent that he was able to lead from the front and still be confident that the men knew exactly what their roles were in the battle.

(b)

A general account of the visit to Siwah should be given, covering the journey there (with divine signs), the greeting of the priest and the information Alexander was given there. The timing of the visit, following the battle of Gaugamela and his crowning as Pharaoh, made this an important year for him.

From this time on he openly encouraged the idea that he was the son of Zeus, thereby rising above the traditional Macedonian idea of a king as "first among equals" thus leading to a deterioration of his relationship with his men.

The better candidates will balance what seems to be a genuine piety with Alexander's awareness of the propaganda benefits from being seen as the son of a god.

Two other incidents must be referred to. These could include

The visit to Troy

The Gordian knot

Alexander's daily religious practices

His request for deification

**When allocating marks, refer to attached criteria for essay marking.**

## SECTION TWO: SOCRATES

Answer ONE of the following three questions.

*Either:*

### QUESTION ONE (25 marks)

Passage (a)

- i Outside the court room [1.5]  
No marks for "Athens".
- ii A (drunk) worker on Euthyphro's family estate (in Naxos) [1.5]  
had killed a slave (belonging to the family).  
Euthyphro's father bound and gagged the worker and left him in [1.5]  
a ditch.  
Then he sent a messenger to Athens to find out how the worker [1.5]  
should be punished.  
By the time the messenger returned, the worker had died. [1.5]  
OR One of Euthyphro's worker's had killed a slave so his father  
killed the worker. Now Euthyphro is prosecuting his father for  
manslaughter/homicide. [1]  
OR Euthyphro is prosecuting his father for causing the death of  
one of his workers.  
OR Euthyphro is prosecuting his father because he had allowed  
one of his workers to die. [1.5]
- iii Euthyphro is so certain because he says even Zeus punished his  
father for being unjust to his sons  
OR Euthyphro is so certain because he believes murder is an  
impious act and such acts must be punished no matter who was  
responsible. [1]
- iv "What is agreeable to the gods is holy and what is not agreeable  
is unholy". [1]  
OR what the gods like is holy and what the gods dislike is unholy. [1]  
  
It is unacceptable to Socrates because he believes that there is  
disagreement among the gods about what they like and dislike. [1]  
OR Socrates thinks this definition is too general not precise. [1.5]  
  
They replace it with "what **all** the gods like is holy and what  
**all** the gods dislike is unholy". [1]
- v Any TWO of the following (1 mark for aspect and 1 mark for  
explanation):

- Socratic irony/eironeia OR Socrates pretending to be ignorant in order to get a more precise explanation.

Socrates' conversant found this aggravating because he thought Socrates knew the answer and was simply pretending not to know

OR his conversant thought he knew the answer therefore with eironeia he was simply aiming to embarrass / harm his conversant OR this was annoying, because Socrates came across as a "know all".

- At the end of the questioning the conversants are both at a loss/ in a state of *aporia*. This means that neither of them has been able provide a precise definition.

Socrates' conversant found this annoying because he not only demolished their definitions but failed to provide them with an alternative

OR Socrates' conversant found this aggravating because they were proven wrong/ ignorant in public.

- Socrates examines / refutes the suggested definition and points out its inadequacies.

This would aggravate Socrates' conversant because Socrates repeatedly proved his definition wrong / inadequate. [4]

- vi Socrates believed that virtue / *arête* is a matter of knowledge (and it can be taught). Therefore, according to Socrates, once we have true knowledge we will always act rightly  
OR he claimed that wrongdoing is the result of ignorance "*no one does wrong willingly*"  
OR he believed that in order to be virtuous one must truly understand what is right and wrong, i.e. have true knowledge / understanding of moral / abstract terms. [1]

Socrates' theory ignores the possibility that one can still do wrong willingly.

OR that even when one knows what is right he could fail to do what is right (weakness of will). [1]

Passage (b)

- i The supreme calamity is his death sentence. [0.5]
- ii This passage occurs after Socrates has been found guilty and sentenced to death. OR after the verdict has been given and he is about to propose his sentence. [1]
- iii Socrates believed that these jurors deserved to be called “*gentlemen of the jury*” because they remained totally unbiased / dispensed justice fairly/ acted as true jurors should, i.e. listened to the different points of view and then dispensed justice. [1]
- iv During the oligarchic revolution / during the rule of the (Thirty) Tyrants, Socrates was ordered to arrest and murder one of their opponents / Leon of Salamis. His prophetic voice encouraged him to refuse, knowing that it was wrong to arrest and execute an innocent man (even though by doing so he endangered his own life). [1]
- When he was serving on the Council and it was decided that the Commanders of Arginusae should be tried en bloc. His prophetic voice encouraged him to vote against this proposal because it was unconstitutional (even though he risked being arrested and put to death). [1]
- v Socrates suggested that he should be rewarded / treated as a public benefactor; as such, he deserves free dining in the Prytaneum / free maintenance by the state. [1]
- He suggests this because he believes this is what he deserves for dedicating his life to teaching the Athenians how to live their lives / what is right and wrong. [1]
- vi Any **three** of the following :
- He considers the possibility of imprisonment. [0.5]  
He rejects this because he does not want to be subjected to / does not think it is fair that he should be subjected to the treatment of whoever is in charge at the time. [0.5]
  - He considers the possibility of a fine. [0.5]  
He rejects this because he cannot afford to pay the fine. [0.5]
  - He considers the possibility of banishment. [0.5]  
He rejects this because he believes the people of other cities will tire of his teaching. Also, there is no other city he would like to live in. [0.5]
  - He considers the possibility of giving up teaching [0.5]  
He rejects this because he believes life would not be worth living if he could not teach / this would be disobedience to God. [0.5]



vii

- Socrates says, if death is annihilation / the dead have no consciousness of anything, then he looks forward to it because he would love to have a truly restful, dreamless sleep. [1]
- If death is a removal of the soul from this place to another, Socrates thinks this is also a blessing as he looks forward to going there and meeting wonderful people of the past like “the true jurors” (Minos, Rhadamanthus and Aeacus), Homer etc [1]
- He believes that when the soul is separated from the body, the soul is free to find true knowledge. [1]

Passage (c)

- i Hemlock [1]
- ii The legs become paralysed first / as the poison works its way up the body, paralysis spreads [1]. The poison kills when it reaches the heart. [1]
- iii They were waiting for the sacred ship to return from Delos (commemorating the legend of Theseus’ killing of the Minotaur); this was an annual celebration. OR public executions were not allowed while the Athenians were celebrating the killing of the Minotaur by Theseus. [1]
- iv Socrates believed that philosophers must welcome death. In this passage Socrates remains calm in the face of death and indeed cheerful, i.e. welcomes death. [1]  
  
Socrates said he would never give up his search for true knowledge (i.e. philosophical discussion) for as long as he lived. In *Phaedo* he continued to engage in philosophical discussion until it was time for him to die. [1]
- v Any **four** of the following [1 mark each]
  - He / a philosopher is not afraid of death or dying.
  - He believes in the immortality of the soul
  - That death is but a separation of the soul from the body/or the soul continues to live
  - He believes that in life after death the soul is freed from the body and able to find true knowledge/is capable of intellectual pursuit
  - He believes death leaves the philosopher free to apprehend the virtues
  - He looks forward to going to Hades and meeting/cross-examining great men like Homer and Orpheus

- He believes that death should be faced in a calm, peaceful frame of mind
- He believes that death is a cure for life. [4]

vi Any **four** of the following [1 mark each]

- He deliberately sought death by being offhand/provocative/condescending at his trial
- He told the jury he would never stop philosophising
- He spoke rather rudely to the jury instead of trying to appease them
- He insulted the Athenians (jury) by referring to them as a lazy horse etc.
- He said he was a gift from god/Apollo to the Athenians and should not be misused
- He refused to escape from prison even though his friends were willing to help him
- He could have left Athens before the trial but did not
- When he was found guilty he could have suggested a sensible alternative/fine that would have been acceptable to the jurors

[4 marks]

OR:

**QUESTION TWO (12.5 marks each = 25 marks)**

- i Socratic method as follows :
- Socrates uses a conversational method called *dialectic* which the subject under discussion is gradually analysed, disputed and defined. Socrates would encourage the interlocutor (a person who takes part in a conversation) to put forward a definition which needed to be a generalization from which he could argue.
  - For example, Euthyphro's second attempt at a definition of holiness, "..... what is agreeable to the gods is holy, and what is not agreeable is unholy", is a general statement from which Socrates can construct an argument.
  - In the *Euthyphro*, Socrates invites definitions of what is holy from Euthyphro, and rejects each one he comes up with in turn, as being inadequate.
  - He uses a series of questions and answers by which he controls the dialogue, but the interlocutor must think for himself and take part in the discussion. The Greek word for this method of questioning and refutation (proving to be false) is *elenchus*.
  - In order to help the Interlocutor discover the answers for himself, Socrates professes ignorance, so that he can draw the answer out of the other person. He thinks of himself as a midwife, helping to bring ideas into the world. The Greek word for this profession of ignorance is *eironeia*, which means "irony". For example, in order to show Euthyphro that he does not know as much about religious matters as he claims he does, Socrates offers to become his pupil so that Euthyphro can teach him:
  - "*Remarkable, Euthyphro! In that case it would be best for me to become your pupil.*" The purpose of this irony is that Euthyphro may realize that he does not understand as well as they thought he did.
  - It is important to remember that Socrates never claimed to have found the answers to his questions himself.
  - The final state reached by this method of *elenchus* is called *aporia*, of which the literal meaning is "waylessness" or "being at a loss".
  - Many people saw this as destructive because it meant that no answer had been reached and that what the interlocutor thought was knowledge was inadequate.
  - Socrates would claim that the interlocutor is in a better state because he has cleared his mind of misconceptions and false ideas and is ready to begin the search for the truth.
  - The question we may ask is whether he is willing to undertake the search.

- ii When Socrates' friend, Chaerephon, returned from Delphi with the message that Socrates was the wisest man alive, Socrates, believing that the oracle of Delphi was always right, set out to find out what the god meant.
- To do this, he began to interview people who claimed to be wise.
  - He interviewed politicians, poets and skilled craftsmen only to find that they did not possess any wisdom. He concluded that he himself was wiser than all others because he accepted his ignorance and tried to do something about it (searched for true knowledge / precise definition of moral terms).
  - Socrates believed that this kind of ignorance led to moral failure (to be sure of doing what is morally right, we must know what is morally right and wrong.)
  - He saw the message from the Delphic oracle as a sign that god Apollo wanted him to teach other Athenians to accept their ignorance and try to find true knowledge so they could live better /virtuous lives. He saw this as his mission and spent the rest of his life cross-examining people through his method of elenchus.
  - During his trial Socrates explained that he intended to continue his search for knowledge (i.e. cross-examining people) for as long as he lived because this was the command of the god and he intended to obey the god rather than the state.
  - Also, he wanted to do this in his city of Athens not in other parts of Greece. He therefore chose death over banishment or giving up his search for knowledge.
  - Socrates' daimonion / divine sign / the god's way of speaking to him helped Socrates throughout his life. His daimonion dissuaded him from doing certain things, For example, it stopped him from taking part in politics.
  - On two occasions when he did become involved in politics his daimonion urged him against following certain lines of action:
  - When he was serving on the Council and it was decided that the Commanders of Arginusae should be tried en bloc, his daimonion encouraged him to vote against this proposal even though he risked being arrested and put to death.
  - When the oligarchs summoned him to arrest a man for execution he refused to do so even though again, he risked arrest and death.
  - During his trial and consequent sentencing, his daimonion guided him to refuse banishment and accept the death sentence. He explained that his daimonion did not warn him about death therefore death cannot be bad or harmful.

- iii **Note** : One paragraph on the significance of the ship from Delos.  
 The remainder of the essay should be divided more or less equally between Crito's arguments and Socrates' response.  
 The 'ship from Delos' refers to the ship that is sent annually from Athens to the Island of Delos. This trip commemorates Theseus' freeing of the Athenian youths and maidens who had been sent to Crete to be eaten by the Minotaur. Its significance in *Crito* was- public executions were not permitted within Athens while the sacred ship was in Delos. When the ship returned, Socrates would be executed.

*Crito's arguments:*

- If Socrates does not escape, people will blame him (Crito) and his other friends for not bribing the guards.
- He must not worry that his friends are spending their own money to help him  
Escape as there are foreigners (Simmias and Cebes) who are also prepared to subsidise, or pay for, his escape.
- He must not worry about the repercussions on his friends, as there are others who are also prepared to share the responsibility.
- By refusing to escape, Socrates is betraying his sons. It is his responsibility as their father to raise and educate them.
- It would be wrong for Socrates to neglect his responsibilities (to his friends and to the city of Athens) and accept death, when he claims to have made \ goodness his principal concern all through his life. OR Socrates is acting unjustly, throwing his life away.
- He will be welcomed in other cities where he can continue teaching.

*Socrates' response:*

- He cannot abandon his principles simply because "this incident" (being condemned to death) has happened to him. He argues that he respects and values the same principles as before.
- One should listen to expert advice and disregard the views of the majority.
- One should pay no attention to what other people think, only to whether one is acting justly or unjustly (OR honourably or dishonourably) in contemplating any action.
- He decides that it would be unjust / dishonourable to attempt to escape (even if his death sentence was unfair); you should not do wrong even when someone wrongs you because two wrongs do not make a right. (To reinforce this point, Socrates speaks through the (personified) Law of Athens.)

The "Law" says it is wrong to escape because:

At least FOUR of the following points:

- The city would not survive if citizens did not obey all the laws, there would be anarchy.
- During his trial, Socrates could have chosen banishment: instead he chose to remain here so now he has to abide by the State Laws.
- When he chose to live in this city and raise his children here, he agreed to live according to the city's Laws; whether the Laws were fair or unfair was not an issue.

- Socrates lived in Athens for 70 years; he chose this city above all others for his whole life; so he must have been happy with the city's laws during that time, therefore, he has no right to oppose / break them now.
- The State Laws are compared to one's parents; it is a sin to retaliate against your parents and an even greater sin to retaliate against your State Laws, as they are superior to parents; State Laws must be obeyed at all costs.
- The State Laws have given him protection as a child and as an adult, therefore he should be grateful to the Laws, eg Laws on marriage and parental responsibilities have ensured he has had a good life and education.
- If you break the State Laws you will not be well received in Hades.

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

*OR:*

### **QUESTION THREE (25 marks)**

Choose ONE of the following topics and write a long essay on it.

#### **EITHER**

**(a) Note :** Approximately 30-40% of this essay should be on the charges. For a top grade, candidates must respond to "to what extent were these justified".

60-70% on other reasons.

Candidates must provide specific examples.

*Socrates was charged with:*

- Impiety and worshipping gods not approved by the state
- Corrupting the minds of the young

These charges were justified to some extent:

*The charge of impiety was justified because:*

- He talked about his daimonion and this was not a traditional/orthodox god.
- He was friends with the philosopher Anaxagoras who had been indicted on a charge of impiety (claiming that the sun was not a god but a mass of fire or stone), therefore Socrates was guilty by association.
- He was a friend of Alcibiades who was implicated in the mutilation of the Herms.
- In Aristophanes' *Clouds* Socrates was presented as an atheist.

- The Athenians thought Socrates was a Sophist; they objected to the Sophists because some of their new ideas on physical phenomena were seen as impious.
- The Delphic oracle sanctioned Socrates' philosophical mission but some thought the oracle was anti-Athenian because it prophesied a Spartan victory during the Peloponnesian wars.

*On the other hand:*

Socrates' determination to do as his god (Apollo) commands is evidence that he was pious in an orthodox/traditional way.

*The charge of corrupting the young was justified because:*

- Many Athenian youths followed Socrates and imitated his teaching method; they often questioned prominent people rudely, therefore their "teacher" got the blame.
- In Aristophanes' *Clouds* Socrates' teaching corrupts one of the main characters.
- Socrates was friends with / the teacher of people who were thought to have been disloyal to Athens, eg Critias was one of the Thirty Tyrants/Oligarchs who was also blamed for teaching against democracy. Alcibiades betrayed Athens during the Peloponnesian wars. Therefore, political corruption of the young.
- Athenians thought Socrates was a Sophist ; they thought the teachings of the Sophists corrupted the young.

*On the other hand:*

Socrates explained in the *Apology* that the sons of rich Athenians, who had nothing better to do with their time and had no real interest in learning, followed and imitated his teaching method and ideas. Socrates was not responsible for the actions and behaviours of these young men.

*For what other reasons was Socrates tried and condemned to death-to do with the Hidden Agenda behind the charges and the historical background to Athens at this time*

- The Athenians objected to his questioning method.
- They did not like to be proven ignorant in public.
- They did not like the Socratic *eironeia* ; they confused it with sarcasm.
- They did not like *aporia*. They saw this as another way of Socrates putting them down by disproving their beliefs. They were annoyed that he did not provide them with alternatives.
- They did not share his keen interest in searching for precise definitions / true knowledge. They saw him as lazy, spending his days in the market place instead of providing for his family.
- The Athenians did not share his values and views.

- They did not understand or share his views on soul over body, e.g. they did not understand why he did not take care of his appearance or strive to make money, etc.
- His philosophical beliefs were not well supported by many Athenians e.g. the belief that you can only gain true knowledge after death, his views on death were not accepted as most were afraid of death and his casual attitude would have irritated the jury.
- Socrates was a well known critic of democracy and its institutions e.g. he disapproved of government by lot, claimed the court system was corrupt in the *Apology* and would not stoop down to the usual methods of appeasing the jury.
- He associated with political undesirables such as Critias (one of 30 tyrants), Alcibiades (who betrayed Athens during the Peloponnesian War).
- Socrates did not conduct his defence in the usual manner e.g.
  - He refused to say anything to appease the jurors. He offended them by telling them they were prejudiced against him.
  - His manners and words offended the jurors eg he told them to keep quiet “order please gentlemen”, “gentlemen please do not interrupt me”.
  - He antagonized them by telling them that the Athenians were like “a large thoroughbred horse’ that was lazy! And God had assigned him to the city to wake them from their drowsing.
  - His flippant counter-proposal to the death penalty, i.e. he deserved to be treated better than an Olympic victor, was also offensive.
  - Many jurors respected Anytus’ involvement in the trial and sided with the leaders of democracy rather than with a busybody like Socrates.
  - It was easier to rid themselves of Socrates than to deal with his persistent questioning.
  - It was Socrates’ own interpretation of the Delphic oracle that he claimed he was on a divine mission- it was not the opinion of most Athenians.
  - There was a genuine atmosphere in Athens that Socrates may have been the leader of a revolution of aristocrats like Antiphon had been in 411BC.
  - It was perceived that Socrates had never lifted a finger to help Athens’ democracy and he had remained in the city during the rule of the 30 and this was viewed by many democrats as a badge of dishonour.
  - Socrates, being the most gifted speaker of the time, never spoke out against the atrocities of 30 tyrants, despite the fact that two of them were old pupils/friends of Socrates.
  - Socrates frequented many aristocratic symposiums and many Athenians perceived these to be ‘secret societies’ where aristocrats plotted against the democracy.
  - Socrates could no longer be tolerated and many Athenians simply wanted him to go!
  - Socrates’ divine mission had been inspired by the Delphic Oracle and many saw the Oracle as pro-Spartan as it had prophesied Spartan victory.
  - Socrates was a scapegoat for Athens’ defeat in the Peloponnesian War, many of his friends had been unpatriotic during the war, e.g. Alcibiades and Critias.



(b)

This essay requires a detailed account of Socrates' **attitude** towards death.

*Apology* (Socrates says)

- Death is one of two things- either a dreamless sleep or the migration of the soul from one place to another; therefore death is a wonderful thing, as either a beautiful sleep or a chance to talk with wonderful people of the past.
- Death is preferable to not being able to philosophise.
- Dishonour and disobeying God's command is more fearful than death.

*Phaedo* (Socrates says)

Here he develops the above ideas further:

- Philosophy is the care of the soul; philosophers must put the soul above the body (cultivate the goodness of the soul); philosophers are happy to die (fearless in the face of death) because death is just the separation of the soul from the body.
- If death is the separation of the soul and body- then it is the perfect state for which philosophers aim all their lives.
- The body with needs for food, sleep, drink, clothes, comfort, physical pleasure continually distracts the soul from pure contemplation-therefore death was preferable for a true philosopher.
- A philosopher should not concern himself with such needs of the body as it only contaminates the soul.
- By keeping the soul uncontaminated as far as possible from the needs of the body, the philosopher purifies and concentrates the soul, and the soul may be able to catch a glimpse of the truth.
- The state is nearest to death (in philosophical terms) and if a man has trained himself all his life to live in this state it would be ridiculous to fear death.
- Anyone who is afraid of dying is a lover of the body and not of wisdom.
- Philosophers make dying their profession.
- After death the soul is freed from the body and able to find true knowledge.
- The soul is immortal.
- Socrates truly believes he will be going to a better place and has no fear of the unknown.

**When allocating marks, refer to attached criteria for essay marking.**

### SECTION THREE : ATTIC OLD COMEDY

Answer ONE of the following three questions.

**EITHER:**

#### QUESTION ONE ( 25 marks)

(a)

- i. The man sleeping on top of the roof is Anticleon, (the son of Procleon).[.5]
- ii. Prologue [1]  
AND any TWO of the following [2]:
  - to introduce the characters
  - to set the scene / give details of the situation
  - to warm up the audience / get the audience laughing
- iii. The city of Megara claimed to be the originator of theatre in its simplest form.[1]  
Aristophanes is implying that Megarian Theatre was crude and vulgar.[1]
- iv. Cleon was the leader of the Athenian people and is considered a demagogue because of his policies.[1]  
Aristophanes had made a habit of criticizing Cleon as a demagogue. (The most recent example being *The Knights*).[1]
- v. Candidates are to refer to a credible scenario but must use correct descriptive terms: TWO points = [2]
  - Xanthias and Sosias are on the logeion/stage.
  - The Skene is decorated as the frontage of a house (with lamps to denote night time darkness).
  - Anticleon is sleeping on top of the skene building.
- vi. Any **three** of the following [3]:
  - He is guarding against the escape of his father because he is afflicted with a sickness.
  - Anticleon has tried to stop Procleon from attending court before e.g. sending his father to the temple of Asclepius on Aegina for healing of this complaint.
  - Procleon has successfully managed to escape his son every time.
  - Procleon is addicted to attending juries.
  - He is a 'litigious maniac' as he wishes to collect his pay as well as supporting Cleon who he sees as a protector.

(b)

- i. In the home of Procleon / Anticleon. [.5]
- ii. It was Anticleon's idea. [.5]  
Procleon had refused to give up serving on the jury and this was his son's way of keeping him away from the courtroom but still involved in trying cases. [.5]
- iii. Any **four** of the following: [1 mark each]
  - Cleon's nickname was "The Dog" and this is mentioned in the passage in reference to the prosecuting dog
  - The accused is Laches; in the mock trial the name of the accused dog is Labes.
  - Cleon came from the same deme as the prosecuting dog.
  - Laches came from the same deme as the dog accused.
  - In real life, Laches was accused of corruption / accepting bribes when he went on an expedition to Sicily; in the mock trial the dog is accused of "sicilicating" the cheese.Other points may be made.
- iv. Any of the following **three** points [3]:
  - Procleon enjoys inflicting harsh penalties
  - He makes up his mind before any evidence is heard.
  - He favours the defendant or the plaintiff according to how much they flatter him.Other points may be made.
- v. Any **four** of the following [1 mark each]
  - Political innuendo with example
  - The absurd idea that a dog could be put on trial / of a dog making a speech in court, etc
  - The absurdity of having kitchen utensils giving evidence in court
  - The silly behaviour of Procleon talking to the cock, etc.
  - The toilet humour in Procleon urinating on stage
  - The coining of absurd new words such as "monophagist", etc.Other points may be made with supporting examples

(c)

- i. Parabasis,[.5] its purpose is to allow the author an opportunity to voice his opinion directly to the audience.[1]
- ii. The Spartans were besieging the city permanently.
  - loss of the silver mines at Laurieon meant that Athens lacked silver.[1]
  - The Athenian Drachma was a standard by which other currencies in the Greek world were measured and it was famous for its purity.[1]
  - With the lack of silver, the authorities had used a copper base, leading to dramatic inflation.[1]

- iii. Aristophanes is implying that Athens has an important decision to make in re-enfranchising those who have been disenfranchised.[1]  
 - He is also implying that Athens has nothing to lose in making this decision as even if it fails and Athens is defeated the rest of the Greek world will see that Athens put up a good fight.[1]  
 -
- iv. The men of Athens are as debased as the coinage  
 - Slaves had been used for the battle of Arginusae and offered citizenship.[1]  
 - Men of the correct breeding had been disenfranchised or escaped Athens e.g. 411 and generals after Arginusae.[1]  
 - These men are classically trained and educated unlike the leaders of Athens at the time. E.g. Cleigenes = wash house proprietor.[1]  
 - Why make slaves citizens? If citizens who made mistakes are available for re-enfranchisement.[1]  
 - Aristophanes believes that although this may seem extreme at least Athens will have hung herself with a 'splendid rope'. [1]  
Any 4 of the above points
- v. Lenaia[1]  
 - a festival that occurred in January and therefore was performed to a mainly Athenian audience. This allowed the author to be much more outspoken.[1]

**OR:**

**QUESTION TWO (12.5 marks each - 25 marks)**

- i. Procleon is an old soldier  
 - he is under the care of his son Anticleon  
 - Procleon likes jury service and sees it as an opportunity not only to uphold the law but actively to harm others e.g. he wants to go to court to 'do something bad'  
 - He refers to his days as a soldier as days in which he stole and was dishonest e.g. 'when I was young and able to steal' etc  
 - He seems to display cowardice in relation to his days as a soldier and claims he took any chance to run away from danger.  
 - He boasts that when on Jury duty he does not pay any attention to a will or seal and will give a daughter and/or property to the most persuasive petitioner.  
 - Procleon relates how he enjoys having the power of his jury pay over his family and also alludes to the extent his daughter goes in incestuous behaviour to retrieve the pay.

Procleon, therefore, is a character who represents the worst of an Athenian citizen and yet is likeable.

Procleon's character develops as the play develops:

Prologue - Procleon is held in the house by Anticleon because he is addicted to jury service and Anticleon must keep him in.  
 Episode - Procleon shows how 'wily' he is by attempting to escape.  
 Agon - Anticleon holds a mock trial to appease Procleon, Procleon sees the error in his ways  
 Episodes - Anticleon teaches Procleon the new ways of living.  
 - Procleon tries this new way of life with as much energy and antisocial behaviour as he did as a juror.  
 Procleon's attitude changes as the play progresses but his character is still obsessive and destructive.

- ii. The Agon of *Frogs* is a debate between Euripides and Aeschylus. In essence this is a debate between the new ideas (Euripides) that are now representative of the new Athens and the old ideas (Aeschylus) that had made Athens great.
- The parallel is between poets and leadership.
  - At the time of the performance of *Frogs* Aeschylus had been dead for 50 years and only the oldest members of the audience could possibly have seen any of Aeschylus' plays performed. Euripides' first production occurred in 455BC. Thus Aeschylus represents the older ideals of the Persian Wars and Athenian Empire and Euripides that of the unpleasant reality of modern Athenian times (the Peloponnesian Wars)
  - The main issue is that of the moral effect of tragedy on its audience. This is evidenced in two ways
    1. adoption of opinions of character on stage
    2. imitation of behaviour
  - The next major issue is that of intellectualization of poetry (Euripides) over the theatrical effects of Aeschylus.
  - The parody of Aeschylus is designed to imply that his plays are full of big words, that were heavy in description and illusions that make little actual sense to an audience.
  - The parody of Euripides is much more particular and makes reference to the plays in more depth. This is probably due to the more recent nature of the plays and the fact that the audience would be more familiar with the specifics of the poet.
- iii. Origins of Drama: The Origins lie in religious festivals
- Performances were limited to two major festivals per year
  - The origins of the festival may be in fertility processions
  - Dionysus was the son of Zeus and Semele. In March Dionysus would travel throughout the fields and farms ensuring fertility in plants and humans

- City Dionysia; a spring festival that was considered the most important. It was a major holiday in which slaves may have been given time to celebrate the processions.
- Lenaia; was a winter festival. Its significance is that it was a time in which few travellers would have been in Athens. Thus it was a time that the audience was mainly domestic and plays could have a heavy political message suitable for local consumption.
- It seems likely that the festivals were a chance for all to enjoy and it is even possible that women and girls witnessed performances.
- The festival was an opportunity for public worship,

Performances: Several poets at each festival

Day one - A Purification then the Dithyrambic Choruses

Day two - 5 comedies (3 during the Peloponnesian War)

Day three to six - a group of 3 tragedies and a satyr play

Plays were selected by one Archon who would receive rough scripts or outlines. They usually knew little about drama and thus chose the most prevalent playwrights.

Choregos: Rich citizens who took responsibility for the hiring, training and funding of the performance. This was a public duty that was a method of taxation. It was also a way that the choregos could receive recognition in a public forum.

Judging: A list of citizens from each tribe was placed in 10 urns. One name from each urn was withdrawn. The judges were sworn in. At the end of the performances the judges wrote the name of the author of their choice on a tablet and placed it in an urn. The first five tablets with the same name pronounced the winner.

The development of 3 types of plays

Satyr Plays: the most traditional.

Wild, amoral and comical satyrs would frolic through the countryside looking for Dionysus.

Tragedy: First official performances were in 534BC under the tyrant Peisistratus.

Thespis introduced one actor

Aeschylus introduced two

Sophocles introduced three

Comedy: Developed from improvisations during phallic ceremonies that were intended to encourage fertility. This was a chance for the citizens to enjoy the spring that had arrived.

**Note:** Candidates would not be expected to provide all this detail but to follow the general outline.

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

OR:

**QUESTION THREE (25 marks)**

*EITHER:*

- (a) The structure of Attic Old Comedy is itself a platform to present social and political messages.

Both *The Wasps* and *The Frogs* are social and political satires to varying degrees.

*The Wasps* is a play that has serious political messages but also serious social messages. The social messages and their importance are in relation to the situation of the polis and the Peloponnesian war.

Political: The Jury system is the major message of the play and Cleon's interference in this system for his own gain.

- Cleon raised the payment of jurors from 2 to 3 obols as a way to influence the decisions of these jurors so that he could 'buy' a supposedly 'incorruptible' system. Cleon's threats of a cut in pay if people were not found guilty influenced decisions.
- Cleon used the elderly as they were in need of money as well as having the time to attend juries.
- Cleon surrounded himself with a circle of 'flatterers' e.g. Theorus
- That the polis is 'sick' and bad politicians are making bad decisions in the polis

Social: Commentary on a rich demagogue and bad politicians using the poor elderly men to influence the politics of the polis.

- Traditional ways vs. New ways

Procleon represents traditional values of Athenian golden age, he is an old soldier who has fought to create the empire that Athens was relying on to defend itself in the Peloponnesian war. He is a representative of this empire and great feats that Athens undertook to allow it to grow in to the preeminent state that it became e.g. Marathon, the Second Persian Invasion and military expansion in the Aegean. The generation was marked by action not necessarily discussion.

This generation was traditionally minded, frugal, honest, diligent and hardworking.

Anticleon represents the new generation. This generation is more representative of Cleon and his cronies.

They are more extravagant and enjoy luxuries. They involve themselves in excess - drink, food, fashion, sexual behaviour etc.

They also pride themselves on their ability to influence others with their eloquence and learning; this is linked directly with Aristophanes' dislike of the foreign sophists entering society and educating the youth.

*The Frogs* - is more of a political than a social satire. This is due to the state of Athens at the time of the performance e.g. 405 BC

Political: The need for Athens to have new leadership is tied directly to the need for better poets

- Traditional style leaders have been replaced by new style extreme democratic demagogues
- Athens has disenfranchised many citizens since 411, these citizens were aristocrats and therefore the most qualified to lead, they were educated and wealthy.
- Athens' desperation for citizens and leadership lead to the offer of citizenship to slaves if they rowed in the battle of Arginusae
- Aristophanes is not disagreeing with the decision but feels that there are others who could fill these positions.
- Aristophanes is tying the debasement of the drachma to the debasement of the citizens of the polis at a time when Athens could least afford it.
- Debasement of the drachma is leading to damaging inflation.
- The people should expect more from their politicians, similarly they should expect more from the poets.
- The structure of the play mirrors that of the city  
The first half of the play is the quest and the second is the debate. Talk vs. Action
- This is paralleled in the Euripides vs. Aeschylus debate  
Euripides = wit, fast talking, discussion, eloquence.  
Aeschylus = tradition, spirit, morality, action
- Athens must trust in men of good birth and breeding, not the new sophist trained leaders.

Social: *The Frogs* is less of a social satire than political due to the state of the polis.

- The citizens of Athens are as debased as the leaders, the Initiate chorus in the second parodos point out 'how they do things now'.  
'We don't want leaders who fan party strife...  
Or the customs inspector from somewhere near by  
Who's been smuggling out naval supplies on the sly.'  
  
'We don't want the traitor who sides with the foe,  
We don't want the soldier who lets the fort go;  
The greedy official who's even prepared  
To betray his own City, if suitably squared.'
- Athens is socially in a state of confusion. This is paralleled in Xanthias and Dionysus' behaviour. Throughout the play they are constantly changing places.
- At the beginning of the play Xanthias is riding while Dionysus is walking.
- When they reach the underworld, their identity swapping is also evidence of a confused polis.
- Another incidence of this confusion is that when asked to row for Charon, Dionysus is unable and does not know how. For this god of such a naval power to be unable to row shows the confused state of the polis.



OR:

(b) The structure of Attic Old Comedy

The structure of Attic Old Comedy was definite but the authors of the comedy played around with its order to satisfy the story or important messages for the audience.

- Prologue: Introduction of the play and its characters, it also introduces the themes, conflict and action. It was the opportunity for the author to get the attention of the audience with comedy.  
Importantly, it was also an opportunity for the author to speak directly to the audience. Aristophanes shows us the way that this can be done as well as moving the storyline along.
- Parodos: the entry of the chorus dressed in the relevant costume. Usually the first time that the namesake of the play appears.
- Agon or Contest or Debate: this is usually the centre of the play (although not so in *The Frogs*). The main point of the play is debated in the Agon commenting on the characters and action.
- Parabasis: The point in the play that the actors leave the stage and the chorus address the audience through the Leader. The address is on behalf of the author to express political and social messages.

It appears to have a distinct structure that appears in part or full in Aristophanes' plays: Anapaests are recited by the chorus leader and are named after their usual rhythm. The Poet uses the Anapaests to praise his own work and denigrate others' work in a comical way.

Ode, addressed to the Gods inviting them to join the festival and is sung by the chorus.

Epirrhema, recited by the chorus leader and consists of advice from the character of the chorus.

Antode, directly responds to the ode and continues the invocation.

Antepirrhema, same length and structure of the epirrhema but the messages are usually lighter.

This structure can and was frequently varied.

(Candidates would not be expected to know the above in this detail.)

Exodus: Exit of the Chorus and the actors usually while singing and dancing.

The structure was used but was altered to suit the circumstance.

*The Wasps* - Contains two Parabases, the first contains important messages about the corrupt jury service and Cleon's influence and demagoguery, the second is a standard comic interlude.

At times the plot means that the Agon can not really be described as a contest as *The Wasps*, the jurymen are in fact biased before the debate and want Procleon to win. They still deal with the information in a rational way.

*The Frogs* - has what appears to be two parodoi. The Frogs appear to be heard but not seen and present a message about the past while in the second the Initiates arrive in rags to convey a message about the quality of the citizens of the polis at the time. The Agon is moved to the end of the play as the structure of the play demands and to emphasise its importance.

**When allocating marks, refer to the attached criteria for essay marking.**

## SECTION FOUR : GREEK VASE PAINTING

Answer ONE of the following three questions.

**EITHER:**

### QUESTION ONE ( 25 marks)

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

#### (a) Plate 1 (Exekias Kylix )

- i. A kylix/ eye cup [1 ]; for (drinking) wine [.5]
- ii. Exekias [1 ]; he signed the vase [1].
- iii. Dionysos[1] The identification can be made from the kantharos he is holding, the grapes, the dolphins and boat combination ( any 2 = 2 marks )
- iv. Any three of the following:  
The vase has no offset rim  
The apotropaic eyes on the outside  
The use of the whole of the interior for the frieze  
The application of the coral red background.[3]
- v. Any three of the following, with examples:  
Balance e.g. number of dolphins and grape bunches  
Framing of the boat with the dolphins/grape vines  
Placement of boat in the middle, with use of white sail to draw attention to it  
Shapes echoing shape of vase – hull, sail, dolphins, grape vines  
Large size of Dionysos to draw attention to him. [3]

#### (b) Plate 2 [ Euphronios – calyx krater]

- i. Euphronios [1] in 510-500 BC [.5]
- ii. Herakles on left, Antaios on right [1]
- iii. This is the 11<sup>th</sup> labour of Herakles, where Herakles had to strangle the giant Antaios. Antaios could only be defeated when lifted off the ground, as his mother was Earth. [ 2]  
In this version, they are wrestling on the ground to fit the shape of the krater, which curves outwards. [1]
- iv. Any three of the following. Each must have an example for full marks:  
foreshortening 3/4 view, torsion, dilute slip for muscles, relief blobs for hair, overlapping of the two figures e.g. Antaios' arm. Total = [3].
- v. Two marks for each of the two wrestlers for stating a mood and explaining it using more than one example:  
Antaios – despair, desperation etc shown by facial expression ( rolling eye, open mouth/bared teeth), pose ( limp arm, lying down, head thrown back), depiction of muscles with dilute slip to show relaxed)

Herakles – determination/focus /triumph etc shown by facial expression ( closed mouth, focused eyes, neat hair ) , pose ( leaning forward, weight on front leg) , depiction of muscles ( tense though use of concentrated slip). Total = [4].

**(c)Plate 3 [Berlin Painter – volute krater Side A]**

- i. 500 – 480 BC [.5]
- ii. Volute Krater [.5]; for mixing wine and water [.5]
- iii. Achilles [.5] and Memnon [.5] , watched by Eos/Dawn (.5) and Thetis [.5]. Both scenes involve Achilles fighting [.5] in the Trojan War [.5]
- iv. Any three, with examples, for 3 marks:  
Foreshortening e.g. of Achilles' arm  
3/4 view e.g. of Memnon's buttocks  
use of dilute slip to show muscles  
overlapping of Achilles' arm with the interior of his shield  
isolation of the figures on a black surround, to make it look as if they are floating in space
- v. It makes the frieze stand out [1] because of the black body and ornate ornamentation above it [1] OR  
It emphasizes the elegance of the volute shape [1] by the ornamentation on the handles which frames the frieze [1].
- vi. The Kleophrades Painter emphasizes the horror of war by showing the slaughter of women and children by armed soldiers/focusing on the sack of Troy which revolved around trickery. The mood is one of savagery/despair.  
The Berlin Painter shows a heroic battle between two ( naked) heroes in an honourable fight. The scene is impersonal and almost balletic in that they hardly touch and are placed in graceful poses of action. The skill of the contestants is shown rather than the more realistic aspects of violence. [3].

OR:

**QUESTION TWO (12.5 marks each = 25 marks)**

- i. Types of inscription to be described, with examples are as follows:  
Name of potter and/or painter [any number of these in the syllabus]  
Identification of the figures/objects on the vase [e.g. Francois vase]  
Words spoken by people on the friezes [e.g. Exekias amphora, Kleophrades painter amphora]  
Challenges to other painters [ e.g. Euthymides amphora]  
Kalos inscriptions [ e.g. Makron skyphos, Achilles apioner lekythos ]  
Inscriptions incorporated into composition [ e.g. the framing use on the Exekias amphora]

Usefulness:

Identification of nationality/ contemporaries/schools of painters  
help in dating [e.g. the inscriptions on the François vase written both right to left and vice versa]  
Understanding of the narrative [note that the subject matter of Niobid Painter krater remains obscure because of the absence of any inscriptions]  
Understanding of mood/characterization  
Identification of known beauties of the day via Kalos inscriptions, thus further understanding of Greek society

- ii. Weaving lekythos - world of women, shows each step in spinning weaving cloth from beginning to finished product, shows variety of garments/headgear of women, furnishings/tools found in women's quarters  
Wedding lekythos – wedding procession to groom's house with bride, groom, mother-in-law, wedding gifts, clothes and transport.  
Frieze on the shoulder of each vase should be mentioned also – musicians and dancing, perhaps as part of the wedding festivities.

Methods used for understanding should cover composition, props, pose, drapery for each vase

- iii. One groundline, figures fill nearly all available space, of equal height except for figure under each handle. Figures linked by gaze and extensive overlapping. Depth created by drapery, overlapping and torsion.  
Understanding of anatomy allows convincing depictions of different poses, much use of dilute slip, Erotic idea from drapery, pose and Cupid.  
Composition in solid block for females, open/extended square for males ( side A), open for Helen/Menelaus , solid block for females ( side B) , Helen/Menelaus placement/pose on Side B balances Paris/Helen on Side A, as do shields

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

OR:

**QUESTION THREE ( 25 marks)**

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

(a)

Candidates must discuss the way musculature/the male figure developed from early black-figure such as Francois Vase –flat stylised figures , muscles incised, lack of facial expression, frontal eyes; later black figure such as Exekias with greater variety and naturalism of pose and anatomy; early red-figure experimentation with foreshortening, 3/4 pose and torsion e.g. Euphronios calyx krater; later red-figure use of dilute slip and/or relief lines for muscles, facial expression, profile eye, contrapposto e.g. Meidias Painter.

(b)

Candidates must discuss the function of the vases decorated with myths – the krater, hydria, amphora and kylix/skyphos all used for male drinking parties.

Myths on the vases can be grouped into:

Those concerning Dionysos the god of wine

Those concerning heroic deeds of gods and heroes, particularly in the Trojan war ( a Greek victory, immortalized by Homer ).

A detailed description of at least 3 vases is required, covering both types of myths and relating these to the specific use of the vase.

**For all essay answers see also set text:**

Campbell, J. and Harrison, K. (1996) *The Art of Greek Vase Painting* Auckland (Longman text).

**When allocating marks, refer to attached criteria for essay marking.**

## Criteria for Marking of Essays

### Long Essay

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

### Mini Essay

Essays will be initially graded according to the above criteria and then allocated a mark within the range of marks for each grade. This mark will then be divided by 2 to give a mark out of 12.5. 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.