



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

CLASSICAL STUDIES

8283/01

Paper 1 Greek Civilisation

For Examination from 2011

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM MARK: 50

This document consists of **12** printed pages.



8283/01 and 02 Generic marking descriptors: gobbet essays (AS)

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

Level/marks	Descriptors
Level 1 13–15	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent and the grammar, punctuation and spelling are all precise.
Level 2 10–12	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent and shows an accuracy in grammar, punctuation and spelling.
Level 3 7–9	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency, but on the whole shows an accuracy in grammar, punctuation and spelling.
Level 4 4–6	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression; • will shows some accuracy in grammar, punctuation and spelling, but contains frequent errors.
Level 5 0–3	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points; • will show significant weaknesses in the accuracy of grammar, punctuation and spelling.

8283/01 and 02 Generic marking descriptors: full essays (AS)

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

Level/marks	Descriptors
Level 1 21–25	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • will be comprehensive in coverage; • will be detailed in knowledge; • will be detailed in the use of specific examples in support of points made; • will be attentive to all parts of the question in equal depth; • will be lucid in style and organisation; • will show evidence of individual thought and insight; • the answer is fluent and the grammar, punctuation and spelling are all precise.
Level 2 16–20	<ul style="list-style-type: none"> • will be very good in coverage; • will be supported with good/adequate examples and illustrations; • will be attentive to all parts of the question in some depth; • will be well organised and clearly expressed; • may have some minor errors; • for the most part, the answer is fluent and shows an accuracy in grammar, punctuation and spelling.
Level 3 11–15	<ul style="list-style-type: none"> • will be adequate in coverage of question requirements, but perhaps unbalanced in treatment; • will be supported with fewer examples and detail; • will be too general; • may be stylistically clumsy or inconsistent; • may contain irrelevant material; • shows some fluency, but on the whole shows an accuracy in grammar, punctuation and spelling.
Level 4 6–10	<ul style="list-style-type: none"> • will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of question; • will use few or irrelevant examples; • will be muddled and limited in expression; • will shows some accuracy in grammar, punctuation and spelling, but contains frequent errors.
Level 5 0–5	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points; • will show significant weaknesses in the accuracy of grammar, punctuation and spelling.

Question-specific material

- The Generic Bands apply to all gobbet and full essay and are the basis of assessment.
- Examiners will assess which Band best reflects most of the answer. An answer will not be required to demonstrate all of the descriptions in a particular Level to qualify for a Band.
- Question-specific mark schemes gives advice about possible content and approaches that may be seen in answers. They are neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Alexander the Great

1 (a) (i) **When did Philip die? (line 1)** [1]

336 BC.

(ii) **According to historians, why might Philip have been murdered?** [3]

Olympia's rage, political intrigue among the Macedonian court, Persian assassination.

(iii) **What sort of man does Alexander seem to be in this passage? Use examples from the passage to illustrate your answer.** [3]

He is calm, logical, capable of forethought, shows sympathy with other.

There must be reference to the text.

(iv) **In this passage, how effective does Alexander seem to be as a military leader?** [3]

Expect short discussion of his military tactics in solidifying the Macedonian hold on neighbouring countries, as well as his dealings with the Spartans. His impact on the Athenians may be mentioned.

(b) **Using this passage as a starting point, explain whether you think that Alexander would have been wiser to stay at home and rule his kingdom or to have conquered Persia?**

[15]

SEE THE GOBBET MARKING DESCRIPTORS FOR THE LEVELS.

Individual answers might discuss some of the following:

- glory and reputation in the future;
- expanding Macedonian powerbase;
- avenging the death of his father;
- avenging Persian attempted conquest of Greece under Xerxes;
- increasing Greek wealth;
- Alexander's character and Philip's legacy.

2 Explain the importance of Alexander's mother in his life. How did she influence the man that he grew into? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Answers might discuss some of the following:

- Her belief in her own and Alexander's divine descent;
- Her use of divine symbols;
- Her teaching Alexander of his descent from Achilles;
- Her drive to make him king despite the behaviour of Philip;
- Her treatment of Philip's new wives and concubines;
- Her powerful character and ability to lead and to inspire fear in others.

Other aspects which are backed up by historical evidence should be credited.

3 How far does Alexander deserve the title "the Great"? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Answers might discuss some of the following:

- The sheer size of the area that he conquered;
- The infrastructure of the conquered lands: run efficiently during his lifetime, but fell apart on his death;
- His skills as a leader and the trust placed in him by his men;
- The problems he had with close friends, especially the plots against him;
- His need to succeed and to surpass his father;
- His ambition and need to go as far as he could;
- His treatment of native peoples and respect for local traditions, e.g. proskynesis.

Socrates

- 4 (a) (i) **Where is this dialogue taking place?** [1]

Outside the Court of the King Archon.

- (ii) **Explain the references to ‘the wealth of Tantalus’ (line 6) and ‘Daedalan cleverness’ (line 6).** [2 x 1]

Tantalus was a mythical king of Lydia, of proverbial wealth. Daedalus was a mythical craftsman and stonemason, like Socrates’ father.

- (iii) **What does Socrates go on to say to explain why he disagrees with the poet? How far do you agree with Socrates?** [3]

He relates personal circumstances, such as poverty and disease, as things people fear but are not ashamed of.

1 mark for expression of opinion.

- (iv) **Give one example of the Socratic method found in the passage and explain how it works. How effective do you find it in this passage?** [4]

One of the following:

- Socratic irony – pretending ignorance and flattering his interlocutor;
- Dialectic – questioning the interlocutor to find out what he thinks.

2 marks for consideration of effectiveness.

- (b) **Using this passage as a starting point, explain the various definitions of holiness given in *Euthyphro*. Why are they rejected?** [15]

SEE THE GOBBET MARKING DESCRIPTORS FOR THE LEVELS.

Individual answers might discuss some of the following:

- Holiness is what is agreeable to the gods – too broad, especially as the gods frequently disagree with each other;
- Holiness is what is divinely approved – circular argument; what the gods approve is holy, what is holy is what the gods approve;
- Holiness is the part of justice concerned with looking after the gods – what does such a service contribute to the gods? This definition forms part of the discussion found in the passage;
- Holiness is knowledge of how to pray and sacrifice – like trade;
- Holiness produces gratification for the gods – back to divine approval.

5 If Socrates was, as he claimed, a good citizen, why was he put to death? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Socrates' claim to be a good citizen lay in the service he saw himself as giving to the people of Athens. He had served with distinction in the army and resisted the rule of the Thirty Tyrants. He also saw his resistance to the execution of the generals after Arginusae as a public service. He did not, however, play an active part in Athenian political life. There were aspects of his life, such as his questioning of people, which he saw as a public service but which most people did not. His prosecution should be seen as separate from his death sentence. His behaviour, and the prejudice against him, as well as the activity of the young men who were seen, however unfairly, as his followers, was enough to get him prosecuted and found guilty. It was his attitude during the trial, especially when proposing his own punishment, which led to his sentence of execution.

6 What do we learn from the dialogues about Socrates' ideas about death? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

In *The Apology*, death is seen as either total annihilation or a migration of the soul to a place where the dead can be met. In either case, death is a blessing, having eternal rest or being able to meet and talk with great figures from the past. In *Crito*, death is preferable to an unjust life. In *Phaedo*, death is seen as a welcome release. A philosopher should welcome death, but not actively seek it; suicide is condemned because life is a gift from the gods and should not be thrown away. Death frees the philosopher from the distractions of the body and enables him to discover the truth about life.

Aristophanes

7 (a) (i) **Whose idea was it to hold a mock trial? Why?** [2]

Anticleon. To keep Procleon away from the lawcourt, but still keep him involved in trying cases.

(ii) **To what events does 'injure one Sicilian cheese by eating it all himself' refer?** [2]

In command in Sicily; accused by Cleon of accepting bribes from Sicilian cities.

(iii) **Give four references to Cleon in this passage and explain how Aristophanes is mocking him.** [6]

Any four of the following, with explanation:

- The representation of the Dog plays on his nickname;
- The Dog comes from the same deme as Cleon;
- The way he wags his backside ingratiatingly towards Cleon is similar to the way he panders to the people of Cleon's type;
- The way the First Dog's voice rises to a scream mimicks Cleon's way of speaking;
- Cleon's greed and self-interest are shown at the end of the passage.

(b) **How is Procleon portrayed in this passage? How typical is his behaviour in this passage with the way he is portrayed in *Wasps*?** [15]

SEE THE GOBBET MARKING DESCRIPTORS FOR THE LEVELS.

In the passage, Procleon:

- eakes up his mind before any evidence is heard;
- shows favouritism;
- makes rash decisions.

Elsewhere, his love of trying cases is shown by his keenness to get to court. Xanthias comments on his love of inflicting harsh penalties. He will not listen to his son's arguments to stay at home. He makes several sexual remarks in connection with serving on the jury. His support of Cleon is shown in this passage and the way he calls on him for support to escape and thinks Cleon is good towards people of his type. He talks openly of how he accepts bribes and how easily he is swayed.

However, there are differences both in Act 1 and, most notably, in Act 2. In Act 1, in drinking soup, he seems to be not indulging in his customary austere lifestyle. Elsewhere, he allows Anticleon to prove that he does not hold supreme power and this has a serious effect on his resolution. At the end of the trial, he acquits Labes. In Act 2, a demonstrably different Procleon re-emerges on stage. He often resorts to violence. He attacks the baking-woman and fails to feel any remorse for his actions. According to Xanthias, at the symposium, Procleon attacked him and everyone he encountered on the way home. He chases off the indignant revellers with his torch. He is deceptive. He tries to steal away the flute girl and unsuccessfully lies to his son when he is confronted. He unsuccessfully tries to behave in a modern fashion. His rejuvenated spirit is seen in his sexual advances towards the flute player as well as in the way he is the last person standing in the final dance.

8 'Frogs is just a piece of escapist literature'. How far do you agree with this view? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

It is easy to argue that *Frogs* is a piece of escapist literature: the setting of the Underworld takes the audience away from the grim realities of the position Athens found itself in when the play was first produced. The realm of fantasy abounds throughout the play: Dionysus trying to get a corpse to carry his luggage and the ensuing line 'I'd rather be dead' is comic genius. So is the invention of the Chorus of Frogs serenading Dionysus across the river. Further examples include: the intellectual debate, the extravagant scales to weigh the lines of poetry, the idea of bringing back a poet from the dead.

Simultaneously, it is impossible to ignore what Aristophanes is saying in *Frogs* and he is more than aware of his duty to amuse and to advise. His message is essentially that Athens needs a return to old fashioned values, symbolically seen in Dionysus' choice of Aeschylus as the poet who can save the city. Politically, traditional-style leaders have been replaced by new-style extreme democratic demagogues. Since 411, many citizens have been disenfranchised. On the other hand, slaves at Arginusae have gained citizenship. Socially, Athens is in a state of confusion, paralleled in Xanthias and Dionysus' behaviour and the remarks in the agon about Athenians' behaviour and lack of moral stature because of Euripides' plays. In many ways, the fantasy is essential to remove the audience from their uncomfortable position and put them in a position where they can think about what Aristophanes has to say without distraction.

9 Why is Aristophanes funny? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Candidates should consider various types of humour and find relevant examples from any of the plays studied. They may consider some of:

- Impersonation;
- Visual humour;
- Verbal humour;
- Topical allusions;
- Sex;
- Religion;
- Situation comedy;
- Scatological humour;
- Characterisation;
- Staging;
- Use of props;
- Fantasy;
- Role reversal;
- Exaggeration.

Greek Vase Painting

- 10 (i) **Name the painter of this pot** [1]
 Niobid painter.
- (ii) **When was this pot made, and what was it used for?** [2]
 c.470–450 BC;
 Mixing wine and water.
- (iii) **What story is depicted in the scene shown?** [2]
 Apollo and Artemis are shown killing the children of Niobe.
- (iv) **The painter was influenced by the work of wall painters. With detailed reference to this scene, explain how this influence can be seen on this pot.** [5]
 Polygnotos or Mikon are examples of such painters;
 Figures are shown on different levels;
 Young man lied draped over/partially hidden behind the small hillock;
 The arrow by itself.
- (v) **What problems did painters face when decorating kraters? What different solutions did painters use? In your answer you should include reference to this krater and at least one other krater.** [15]

SEE THE GOBBET MARKING DESCRIPTORS FOR THE LEVELS.

Vase-painters were imaginative and creative in their approach to designing and decorating their pots with pattern and stories. The problems faced by vase-painters were much the same as those faced by the designers of metopes and continuous friezes for buildings.

The shape could create problems for a painter. With a krater, not only did the painter have to cope with the curved surface, but the sides flared outwards from the base to the lip. This gave the painter a large surface to decorate, but one which got bigger at the top of the pot. The key was to select an appropriate story to fit the available space.

There are different types of krater. The nature and position of the handles on different types also created problems. They could be painted the background colour of the pot and left blank or they could be incorporated into the overall decorative scheme.

Candidates need to know of at least one other krater, e.g.:

- Francois Vase – volute krater – by Kleitias; Kleitias filled the surface with decoration, divided into seven friezes, six of which were devoted to figured scenes, five of them to myths. The handles were decorated with palmettes and lotus flowers. Even more impressive is the fact that the main frieze is not interrupted by the handles, and that the handles were used for figured decoration [Ajax carrying the dead body of Achilles off the battlefield];
- Column krater by Lydos; Lydos painted a wide frieze around the belly and left the bands above and below black. The handles were also left black. The only other decoration on the pot is at the base [rays] and the lip [double rows of palmettes and lotus flowers];
- Calyx krater by Euphronios; Euphronios used most of the surface of the pot for his figured scenes. There is a band of palmettes above and a band of palmettes and lotus flowers below the figures. The handles are left black;

- Volute krater by Berlin Painter; the Berlin Painter's approach was to leave most of the pot the shiny black of the background and highlight his figured friezes on the neck. The handles have ivy leaf tendrils, the base rays, the neck a small band of geometric pattern above double palmettes and lotus flowers;
- Calyx krater by Niobid Painter; the Niobid painter used most of the surface of the pot for his figured scenes, with bands of palmettes and lotus flowers above and below the figures. The handles were left black.

11 'Kleitias was a master storyteller.' To what extent do you agree or disagree with this assessment of Kleitias' work on the Francois Vase? In your answer you should include discussion of what is depicted on the pot and how well it is depicted. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

Kleitias has divided the pot into seven narrow bands or friezes, with six of them devoted to figured scenes. The seven bands are:

- the hunt for the Calydonian boar and Theseus and Athenian young men and women;
- the funeral games for Patroclus and the centauromachy [battle between Lapiths and centaurs];
- the wedding of Peleus and Thetis;
- Achilles' pursuit of Troilos and the return of Hephaistos to Olympus;
- animal frieze,
- rays;
- Geranomachy – the battle between the pygmies and the cranes.

According to Boardman, there are 270 human and animal figures, each of them no more than a few centimetres high. Each is drawn with delicacy and precision [note the figures of Achilles and Ajax on the one of the handles], an indication of his skill and superb draughtmanship. As well as detailed incision, there is also careful use of added colour [purple for drapery and white for female flesh], further proof of his great skill as an artist.

The variety of different myths shows Kleitias's interest in storytelling. It is in his choice of stories and the precise elements of the stories he chose to depict that the claim that he was a 'master storyteller' can be seen. Many of the stories are linked, especially if you look at a particular side of the pot. The majority of the scenes celebrate the exploits of Achilles and his father, Peleus.

Over 100 figures are identified by inscriptions, perhaps part of his storytelling technique.

Expect detailed discussion of at least one/two of the mythological bands. The discriminating factor will be the extent to which candidates tackle the idea of 'master storyteller'. It does not matter if candidates do not think he is a 'master storyteller', provided that they argue the case with close reference to examples from the pot.

- 12 You have been asked to contribute to a CD-Rom on pottery through the ages. Which painters and pots would you select to illustrate the red-figure technique? In your answer you should refer to specific pots and painters and explain why you have chosen them. [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS.

There can be no model answer for this question because much will depend upon which painters and pots are chosen. The question is designed to get candidates thinking about elements relating to individual painters (such as the quality of painting/incision, the quality of draughtmanship) and pots (such as composition, stylistic features, subject matter, tone and effect).

Look for detailed knowledge of a few selected painters and pots *or* breadth of knowledge of a number of painters and pots. Whichever approach is chosen, there should be evidence of sound reasons for the choice of the selected painters and pots.