

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
GCE Advanced Subsidiary Level

**MARK SCHEME for the October/November 2009 question paper
for the guidance of teachers**

8283 CLASSICAL STUDIES

8283/01

Paper 1 (Greek Civilisation), maximum raw mark 50

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Section 1: Alexander the Great

Answer ONE of the following three questions.

EITHER

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

- (a) (i) **Where is Arbela (line 1)?** [0.5]
Mesopotamia/near Gaugamela.
- (ii) **What had Alexander hoped to do at Arbela?** [1]
Finally defeat Darius.
- (iii) **Why had he failed?** [2]
Darius had fled over the mountains (1) to escape capture (1).
- (iv) **What did he decide to do instead?** [2]
Proclaimed himself 'King of Asia' (1) and headed for Babylon (1).
- (v) **What was happening in Greece at the same time?** [4]
Sparta (1) had attempted to revolt (1) and organised a rebellion against Antipater (1). They lost (1).
- (vi) **What was happening in Thrace at the same time?** [3]
Memnon (1) the Macedonian general there (1) had revolted and been appeased with a 'settlement' (1).
- (b) (i) **Why was Hermolaus plotting to kill Alexander (line 1)?** [2]
He had offended Alexander by killing a boar before Alexander did in a hunt (1). He was then whipped (0.5) and deprived of his horse as punishment (0.5).
- (ii) **What did Callisthenes do to offend Alexander?** [2]
Failed to carry out *proskynesis/prostration* (1) which encouraged the dropping of the practice among the Macedonians (1).
- (iii) **When and how did Callisthenes die?** [3.5]
Seven months later/327BC (0.5), either hanged (1) or died of natural causes (1) after being kept prisoner (1).
- (iv) **What happened to Hermolaus?** [1]
Execution.
- (v) **What did Alexander think about Callisthenes' guilt, and what did he do about it?** [2]
He believed Callisthenes to be innocent (1) but had him arrested anyway (1).
- (vi) **What effect did the death of Callisthenes have on the army?** [2]
The army was not bothered by this (1) and achieved success in Bactria regardless (1).

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- (c) (i) **Where did these weddings take place (line 1)?** [0.5]
Susa.
- (ii) **To whom was Alexander married by the end of his wedding?** [3]
Barsine, Parysatis and Roxane.
- (iii) **To whom had he married Hephaestion, and why?** [3]
Drypetis/Barsine's sister (1), so that Hephaestion's children (1) would be his own nephews and nieces (1).
- (iv) **Apart from Alexander and Hephaestion, how many other men were married on the same day?** [1]
90.
- (v) **Why did Alexander arrange these weddings?** [2]
His 'fusion policy' (1) – he wished to unite Persians and Macedonians (1).
- (vi) **What incident happened shortly after the weddings? How does this show that Alexander's men distrusted him?** [3]
He wanted to settle the debts of his army (1) and told them to report their debts (1). Many were reluctant, thinking that Alexander was trying to find out who had been extravagant (1).

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OR

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

(a) How important was Alexander's visit to Troy both to him and to his public image? [12.5]

Both sides of the question need to be addressed. Points for discussion include:

- The implication that the expedition East was comparable to the Trojan war;
- As with Achilles, he was with a huge army, headed for success;
- Comparison with Achilles and Agamemnon as great Greek heroes;
- A link between the Trojan War and the Eastern expedition as missions of vengeance;
- Alexander as a tourist, enjoying and being inspired by what he saw;
- His sacrifices, showing his piety;
- His relationship with Hephaestion and the parallels he saw in that of Achilles and Patroclus;
- His enthusiasm and excitement when he landed.

(b) How significant was Antipater in Alexander's success?

[12.5]

Points for discussion include:

- Antipater presented Alexander as king to his people;
- It was Antipater who was left in charge of Greece during Alexander's absence, showing great trust and faith that he could stand up to Olympias;
- He kept the peace in Greece successfully dealing well with the Spartans, led by King Agis, and Memnon in Thrace;
- The formation of garrisons was crucial in maintaining Greek peace while Alexander was away;
- Without Antipater keeping things peaceful at home, Alexander would not have been able to maintain his campaign of conquest;
- Alexander may have later had cause to be suspicious of Antipater's ambitions and had summoned him to the East shortly before his death.

(c) How did Alexander's relationship with his mother affect his life?

[12.5]

Look for a description of Olympias as well as how she may have influenced her son. Points used in discussion may include:

- Olympias' Epiran ancestry and belief in her descent from Achilles – encouraged Alexander seeing himself as a heroic warrior in the Homeric tradition. It certainly influenced his relationship with Hephaestion;
- She was a very protective mother, looking out for Alexander in Philip's court, leading to him being wary of his father;
- Her religious beliefs, especially her worship of Dionysus and claims that Alexander was fathered by Zeus, may have encouraged Alexander to believe in his divine existence;
- She was involved in politics, although Alexander stopped this when he ascended to the throne, although she was allowed a certain amount of power during his absence. He did have a strong respect for women;
- Her murder of Europa and Cleopatra demonstrate her anger and spite, possibly influencing Alexander's temperament. He is shocked by her actions, however, although fully capable of demonstrating vicious behaviour himself;
- She is a ruthless woman, criticising Alexander's generosity, which may have affected his attitude towards people.

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

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OR

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

(a) Explain what made Alexander such an effective military leader. [25]

Expect a firm response to this statement. Points for discussion may include:

- His men were well disciplined, an important factor in his success;
- His various successes in battle, influenced by his men's unwavering loyalty most of the time;
- They were largely willing to follow him virtually to the end of the world;
- The various plots raised against Alexander by several groups at different points in his career;
- The mutinies at Opis and Hyphasis, as well as their effects;
- The relationships he had with individuals within his army, which showed him in many cases to be on a similar level to them, despite being their absolute ruler;
- His reckless and impulsive temperament and the way he dealt with discipline;
- His generosity towards his men as a reward for their loyalty;
- Providing a strong role model for his men – the march through Gedrosia where he refused to drink water as his men had none;
- His ambitious and carefully planned campaigns as well as his ability to extemporise.

(b) Explain what uses Alexander made of religion. [25]

There should be reference to several incidents and examples. Points for discussion may include:

- The visit to Siwah, which may have been a personal revelation for Alexander, but was used more significantly in terms of propaganda, both to improve his image in front of his men and in the eyes of the world in general;
- His claim to be descended from Zeus, which was successful, to an extent;
- There may well be discussion of the mythology of the Trojan War and how Alexander sought to insinuate his own back-story into that story;
- The Gordian Knot, showing the success of resourcefulness over mysticism;
- His respect for Athens' patron goddess and her sanctuary there;
- His desire for deification;
- His daily prayers;
- The sacrifices to Athena and other gods.

Refer to attached criteria for marking long essays.

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Section 2: Socrates

Answer ONE of the following three questions.

EITHER

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

- (a) (i) **How large was the jury which tried Socrates?** [0.5]
501.
- (ii) **How does Socrates claim he has 'been misrepresented' (line 2)?** [2]
It has been said that he educates people (1) and charges them money (1). 1 mark for saying he is a Sophist.
- (iii) **Name two of the 'geniuses' Socrates has just mentioned (line 11).** [2]
Gorgias of Leontini, Prodicus of Cos, Hippias of Elis, Evenus of Paros (any 2).
- (iv) **Which god is Socrates referring to as a witness to his wisdom (lines 16–17)?** [1]
Apollo.
- (v) **Who consulted the god about Socrates?** [1]
Chaerephon.
- (vi) **What answer did the god give about Socrates?** [2]
That no-one is wiser than Socrates/Socrates was the wisest man on the earth.
- (vii) **What does Socrates go on to say about how he tried to discover what the god meant in his answer?** [4]
Socrates goes on to say that he tried to discover what the god meant by questioning a man with a reputation for wisdom, only to discover that he only thought he was wise. He then questioned another man considered to be wise with the same result. He then turned to politicians, poets and craftsmen without making any progress.
- (b) (i) **Where does this conversation take place?** [0.5]
Socrates' prison cell.
- (ii) **Give three reasons Crito has given why Socrates should escape.** [3]
 - Socrates is endangering the good name of his friends;
 - He does not need to worry about any risk incurred;
 - There is plenty of money to finance the escape;
 - There are places for him to go;
 - He is acting unjustly by aiding his enemies in destroying him;
 - He will not fulfil his obligations to his children;
 - He is a coward in accepting his death. (any 3)
- (iii) **'military expedition' (line 4). Name two of the battles in which Socrates fought.** [2]
Potidaea, Amphipolis, Delium (any 2).
- (iv) **What punishment had Socrates proposed for himself at his trial?** [2]
Free meals for life in the Prytaneum, like Olympic victors. A fine of 100 drachmas, followed by a fine of 3,000 drachmas.

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- (v) **What point is Socrates making in this passage in his argument against escaping from prison? How convincing do you find the argument in the passage?** [5]

The personified Laws of Athens are talking to Socrates. They are saying that he has lived all his life in Athens and abided by the laws, even agreeing to accept the death penalty when it was imposed on him. If he now tried to escape, he would be breaking the contract with the Laws and by destroying them in this way, he would be acting unjustly. Candidates need to refer closely to the passage in justifying their choice.

- (c) (i) **Who is narrating this dialogue?** [0.5]
Phaedo.

- (ii) **To whom is he telling the story of Socrates' death?** [1]
Echecrates.

- (iii) **Which two people is Socrates having a discussion with at this point in the dialogue?** [2]
Simmias and Cebes (1 each).

- (iv) **What has Socrates just said about the philosopher's attitude towards suicide and death?** [2]
A philosopher should not commit suicide as it is wrong, but should welcome death when it arrives.

- (v) **Which three physical pleasures has Socrates just mentioned?** [3]
Food, drink and sex (1 each).

- (vi) **What does Socrates go on to say about the effect the body has on the acquisition of wisdom?** [4]

The body is a hindrance when it comes to the acquisition of wisdom. Senses are fallible and can mislead the philosopher. A philosopher can only acquire wisdom when the soul is free of the distractions of the body, and so needs to strive for reality by avoiding as much physical contact and association as he can.

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OR

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

When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

(a) From your reading of *The Apology*, explain how far you feel that the Athenians were right to convict Socrates of corrupting the young. [12.5]

In *The Apology*, Socrates does admit that during his attempts to acquire wisdom, he gained a following of rich young men who listened to him and imitated his techniques. He stresses the fact that he was not a teacher, and did not actively seek these young men as his students. He also spends a portion of *The Apology* cross-examining Meletus, proving logically that he was not corrupting the young. He also mentions the fact that Meletus did not call any of the young men as witnesses. However, it does seem that he made no real attempt to dissuade these young men as followers, and the Athenians considered him responsible for teaching Alcibiades and Critias, both of whom proved hostile to Athenian democracy.

(b) Explain what attitude Socrates had towards the public life of a citizen. [12.5]

Socrates participated in the life of the city to a very small extent. He thought that a citizen should not seek public life, but participate if necessary. He believed that a citizen should always act justly, even if this meant going against the laws then in force. He himself refused to condemn the generals after the Battle of Arginusae when he was one of the Council Members, and also refused to take part in the arrest of Leon of Salamis under the Thirty Tyrants. He uses these actions to justify his claim that a citizen committed to leading a just life would not survive if he played a full part in public life. Credit discussion about Socrates' comments about the Laws of Athens in *Crito*.

(c) What can be learnt of Socrates' attitude towards death from the *Phaedo*? [12.5]

Socrates considers that a philosopher is not afraid of death, but welcomes it, although he does not actively seek it. It is wrong to destroy what belongs to the gods. The philosopher desires death because it will enable him to understand more fully the ideas of things. By dying, he is removing himself from the distractions of the body, especially pleasure and pain, which can prevent him from gaining a true understanding. In death, a philosopher can gain true wisdom, which is the basis for morality. Candidates should restrict themselves to *Phaedo*, and not simply discuss Socrates' views on death from other works.

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OR

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

When allocating marks for full essays, please refer to criteria above.

- (a) How far do you feel that Socrates had a fair trial? In your answer, you should discuss how the Athenian legal system worked. [25]**

Candidates should include a number of points. These might include:

Socrates' trial was as fair as the system allowed. All accepted legal practices were followed scrupulously and the size and selection of the jury was in itself a factor. However, the jury were to some extent already prejudiced against Socrates for his perceived activities, and his involvement with some of the leading opponents of democracy. Socrates himself did not take advantage of the conventions or try to win the jury over. In fact, his attitude in court seems to have prejudiced some of the jury members.

- (b) Which of the works in *The Last Days of Socrates* would you recommend as the best introduction to Socrates and his ideas? In your answer, you should discuss at least two of the dialogues in *The Last Days of Socrates*. [25]**

All four works reveal something about Socrates' ideas. *Euthyphro* exemplifies the Socratic technique and shows how Socrates set out to acquire wisdom, even if he did not succeed in this instance. *The Apology*, being a defence of Socrates' life, contains many of his views on education, the role of the citizen in the state, religion and death, as well as being a good introduction to Socrates' character. *Crito* is concerned with the duties of the citizen, and touches on his beliefs about death, while *Phaedo* is mainly concerned with Socrates' views about death, and also about how to best acquire wisdom. Candidates need to discuss at least two works, referring to them in detail to justify their choice.

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Section 3: Aristophanes

Answer ONE of the following three questions.

EITHER

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

- (a) (i) **From what part of the play is this passage and what is its purpose? [2]**
 Prologue (1).
 Anyone of the following: (1)
 - To introduce the characters;
 - To set the scene;
 - To get the audience laughing.
- (ii) **Who are Xanthias and Sosias guarding? [0.5]**
 Procleon.
- (iii) **What was the ‘Pnyx’ (line 2), and why was it a central feature of Athenian democracy? [2]**
 Hill in Athens where the Assembly was held (1).
 Anyone had the right to address the Assembly (1).
- (iv) **Who are the ‘sheep’ meant to represent (line 1)? Why are they portrayed as sheep and what do the ‘little cloaks’ represent (line 2)? [3]**
 Citizens of Athens (1).
 Act like a flock/do as they say (1).
 Jurors (1).
- (v) **To whom does the ‘rapacious-looking creature’ refer (line 4)? Explain two ways this passage parodies this figure. [3]**
 Cleon (1).
 Any two of the following: (2)
 - Voice like a scalded sow – reputed shrillness of his voice;
 - Tanner’s yard – Cleon’s link with the world of leather;
 - Bits of fat – jurors’ pay;
 - Carcass – Athens and her empire; Cleon is killing/killed it.
- (vi) **Describe how this scene might have been staged. [2]**
 Candidates are to refer to a correct scenario but must use correct descriptive terms.
 Two valid 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;
 - Anticleon is sleeping on top of the skene building.

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- (b) (i) **Why is Dionysus entering the Underworld?** [0.5]
To bring back a poet to save Athens.
- (ii) **What is the lake referred to in line 1? To whom does 'he' refer (line 1)?** [3]
Huge bottomless lake which Charon ferries the souls across (2).
Heracles (1).
- (iii) **Which sea-battle is referred to in line 14? How were the slaves rewarded for taking part in it?** [2]
Arginusae (1). Awarded Athenian citizenship (1).
- (iv) **Explain four ways this conversation would have made the Athenian audience laugh. Provide evidence to illustrate your answer.** [4]
Any four of the following:
 - Use of props, especially Charon's boat;
 - Repetition of Charon;
 - Charon ignoring Dionysus;
 - Pun on Charon's name;
 - Pleasant description of the Underworld;
 - Contemporary humour concerning slaves;
 - Dionysus' characterisation, especially in being made to row across;
 - Irony of inn's name;
 - Fantasy of having an inn in the Underworld;
 - Sexual humour of sitting on the oar.
- (v) **How is Dionysus' behaviour in this passage similar to his behaviour in the rest of *Frogs*? You should make three points.** [3]
Any three of the following:
 - His wariness is similar to his earlier fears with the Heracles episode;
 - Ignorance about rowing a boat is similar to his levels of competence in judging between the two tragedians;
 - The way Charon ignores him suggest his lack of authority, similar to the way Xanthias manages to get the better of him.

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- (c) (i) From which part of the play is this passage taken? [0.5]
Agon.
- (ii) Over what are Procleon and Anticleon arguing? [1]
Whether Anticleon actually holds supreme power.
- (iii) What reasons has Procleon given for being a juror just before the passage opens? You should make **three** points. [3]
Any three of the following:
- Gets bribed;
 - People suck up to him on his way to court;
 - Supplicate him in court and make him feel like a god;
 - Sees naked boys;
 - Hears speeches and listens to recitals;
 - Not held to account on any of his decisions.
- (iv) To whom does the 'great shield-dropper' refer (line 3)? [1]
Cleonymus.
- (v) 'we lie safely in his arms and he keeps the flies off us' (lines 8–9). What sort of relationship is Procleon suggesting jurors share with Cleon? How had Cleon made himself popular with the lower classes in Athens? [3]
Father/son (1).
Trebled the jurymen's pay (1).
Attacked the nobility (1).
- (vi) 'a darn sight more than you've ever done for your old dad' (lines 9–10). How fair is this judgement on the basis of *Wasps* as a whole? You should make **four** points. [4]
Answers can argue the case both ways and might include some of the following points:
 - Stopped his dad from attending court;
 - Proved the error of his ways;
 - Held a 'mock' court session to help him deal with his addiction;
 - Taught him how to look and behave at a drinking party;
 - Tried to take care of him when he became drunk.

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OR

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

(a) Discuss Aristophanes' presentation of the law-courts in *Wasps*. [12.5]

Candidates should examine what is learnt about the Athenian jury system through:

- The character of Procleon;
- The behaviour of the Chorus;
- Anticleon's arguments against his father;
- The details of the mock trial of Labes the Dog and the allegory involved here.

Aristophanes does not seem to condemn the Athenian jury system totally. He intends to point out the various abuses that occur within it. He condemns the vindictiveness of the jurymen, shown by the chorus of wasps. He points out the Athenian love of sitting on a jury. Aristophanes disapproves of the corruptions that are rife in the system – the jurymen are susceptible to influential speeches, especially by the fact that if harsh fines were not imposed on victims then the jury pay would be reduced. They are also susceptible to bribery outside the court. The character of Procleon is itself a criticism of the jury system and Aristophanes condemns the fact that the jurymen are being manipulated by the demagogues and wants to point out that the power they have is an illusion. In doing so, Aristophanes also includes a detailed account of the set up of the court and its various proceedings, especially in the trial of Labes.

(b) What faults does Aristophanes find with tragedy in *Frogs*? [12.5]

In essence the agon is a debate between the new ideas (Euripides) that are representative of the new Athens and the old ideas (Aeschylus) that had made Athens great. The main issue is that of the moral effect of tragedy on its audience. This is evidenced in the adoption of opinions of character on stage and the imitation of behaviour. 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.

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(c) Outline the basic structure of a Greek comedy. How far does either *Frogs* or *Wasps* conform to this structure? [12.5]

The basic structure of the plot Aristophanes inherited was that a problem is stated, often serious. A solution is sought through fantastical measures. Simple rejoicing follows and there is a restoration of simple human pleasures. The structure of a play is as follows:

- Prologue – introductory dialogue where the play and its characters, themes, conflict are introduced;
- Parodos – entry of Chorus;
- Episodes – dialogue and songs;
- Agon – debate or contest. This is the central point of the play;
- More episodes;
- Parabasis – chorus alone on stage, addressing audience through the leader. The address is on behalf of the author to express political and social opinions;
- More episodes;
- Komos and exodus – revel and exit of Chorus usually with song and dance.

Aristophanes used this structure but changed it to suit circumstance.

Differences are in *Frogs*:

- Two paradoi, the second where the Initiates appear in rags to highlight the poor state of Athens;
- Agon moved to the end of the play to emphasise its importance.

In *Wasps*:

- Has two parabases, the first contains important messages about the corrupt jury system and Cleon's demagoguery, the second is a standard comic interlude.

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

OR

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

(a) Explain which play you consider to be the more successful, *Wasps* or *Frogs*. [25]

Because the question asks about success there should be at least an implicit definition of what constitutes success (and lack of it), going beyond just being funny. This should allow differentiation in the awarding of marks as will the depth of knowledge cited from both plays. Possible areas for discussion and comparison might include, most obviously, humour, staging, fantasy, message, escapism, relevance to the contemporary audience, characterisation, plot etc.

(b) 'A poet should make people into better citizens.' How does Aristophanes try to achieve this in *Frogs*? [25]

Aristophanes uses his plays as vehicles to present social and political messages. The introductory note of the Penguin translation amply covers this (pp 149–151). The message is essentially that Athens needs a return to old-fashioned values, symbolically seen in Dionysus' choice of Aeschylus as the poet who can save the city. The poet highlights the difference between true wisdom and cleverness. Wisdom is connected to moral qualities, such as courage and honesty and justice – old-fashioned values. However these are of more use to Athenians than the cleverness of the sophists and their ability to talk them out of existence. Politically, Aristophanes seems to be saying to the Athenians that they should not listen to the demagogues but choose their leaders from the better-educated and more responsible classes. Also to re-enfranchise the citizens who had supported the oligarchs, end the war and even recall Alcibiades.

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Section 4: Greek Vase Painting

Answer ONE of the following three questions.

EITHER

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

(a) Plate 1

- (i) **Name the painter of this pot. Why is he given this name?** [1.5]
 - Lydos;
 - Nationality – the Lydian.
- (ii) **Name the shape of this pot and give its function.** [2]
 - Column krater;
 - Mixing wine and water.
- (iii) **What story is depicted on this pot?** [1]
 - Return of Hephaistos to Olympus.
- (iv) **Give three ways in which what is depicted on the pot reflects its function. In your answer, you should refer to precise details from the scene.** [3]
 - Satyrs;
 - Maenads;
 - Snakes;
 - Bunches of grapes;
 - Dionysus on the other side;
 - All reflect the use of the pot at a symposium.
- (v) **How successfully do you think the painter has made the scene lively and vivid? In your answer, you must refer to specific details from the scene.** [5]
 - Depth – overlapping figures;
 - Added colour – white, purple-red;
 - Variety of poses;
 - Varied spacing;
 - Use of pattern;
 - It does not matter whether the candidate thinks the painter is successful or not provided a reasoned explanation is given and there is adequate reference to the scene.

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(b) Plate 2

- (i) **Name the painter of this pot.** [1]
 - Berlin Painter.
- (ii) **Approximately when was this pot made?** [1]
 - 500–480 BC.
- (iii) **What shape is the pot and why is it given this name?** [1.5]
 - Volute krater;
 - Handles are volute-shaped.
- (iv) **What technique was used to decorate this pot?** [1]
 - Red-figure.
- (v) **Identify and give the location of two decorative motifs used by the painter. What effect do you think they have?** [4]
 - Rays at the foot of the pot point up to the figured frieze;
 - Ivy leaf pattern on the handles emphasise the curve of the volutes and make them distinct from the rest of the pot;
 - Mirrored lotus and pattern on the neck of the pot acts as an upper frame for the figured frieze;
 - Tongue pattern acts as the lower frame for the figured frieze.
- (vi) **To what extent do you think that the painter has succeeded in portraying a dramatic scene? In your answer, you must refer to specific details from the scene.** [4]
 - Spot-lighting the duel with the shiny black glaze of the belly of the pot;
 - Four figures strung out along the base-line, yet connected;
 - Broadly symmetrical composition;
 - Use of dilute slip for internal lines;
 - The emotional content depicting Athena supporting Achilles and Apollo abandoning Hector;
 - Strength of Achilles shown by lunging forward;
 - Vulnerability of Hector shown by falling backwards.

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(c) Plate 3

- (i) Who painted this pot? [1]
 • Achilles Painter.
- (ii) Approximately when was this pot made? [1]
 • 450–440 BC.
- (iii) What name is given to the shape of this pot? What was it generally used for, and how did the use of this type of pot change from the mid 5th century onwards? [2.5]
 • Lekythos;
 • Oil;
 • Used for funerary rituals.
- (iv) Briefly describe what is happening in the scene depicted on the pot, and explain how the painter has indicated that the scene is taking place indoors. [4]
 • A young female slave is offering a casket to her mistress who is probably preparing to visit a tomb;
 • The painter has shown a lekythos and a mantle hanging on the wall behind the slave-girl.
- (v) What technique was used to decorate this pot? How effectively do you think that the painter used the technique on this pot? [4]
 • White-ground ware;
 • Chalky white slip over the surface of the pot gave basis for use of other colours;
 • Use of bright colours for clothing (e.g. yellow chiton and red-brown himation of mistress) added after firing;
 • Use of dilute glaze to outline the figures and show detail;
 • Combination of the white slip and honey-coloured glaze made the final product look delicate and appropriate for depicting women in quiet or reflective mood.

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OR

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

- (a) Analyse the style and composition of Exekias' amphora depicting Achilles and Ajax.
In your answer you should make specific reference to details from the pot. [12.5]**

Exekias depicts a quiet moment between battles for the two heroes, Achilles and Ajax. The warriors are seated, fully armed, ready for battle, playing a board game. Achilles wears his helmet, perhaps to indicate his greater stature, whilst Ajax's helmet rests on top of his shield which leans against the wall behind him. Both heroes hold their spears as they focus their attention on the board in front of them. They sit on boxes/stools; again, Achilles is shown higher than Ajax.

Exekias has taken great care to produce a detailed, well-balanced, pleasing composition: the outline of the warriors echoes the curve of the vase; the spears, placed diagonally in front of Ajax and behind Achilles, point to the top of the handles; the shields, which rest against the walls, continue the line of the handles; their hair, beards and the elaborate patterns on their cloaks are rendered by very fine, detailed incision. The overall effect is of a broadly symmetrical scene with a sense of dynamic equilibrium.

- (b) What artistic conventions did Athenian black-figure vase painters adopt to depict women as different from men? [12.5]**

Painters used a range of techniques to depict women as different from men. These include:

- Women were shown clothed;
- Women's clothes were often more elaborate and shown with more detail with added colour, pattern and decoration;
- Women were usually shown with white skin;
- Women were shown in different types of scenes from men – domestic scenes.

Candidates may also refer to goddesses and mythological women, and the relationship between men and women in their answers.

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

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(c) What limitations did the shape of cups impose on vase painters? What different solutions did painters use to overcome these limitations? [12.5]

There are three different types of cups, each with their own problems:

- skyphos;
- kantharos;
- kylix.

Cups of all types are an awkward shape to decorate. The painter had to decide whether to decorate the outside or the inside or both; this was more of an issue for the kylix and the kantharos. For both of these pots the outer surface is shallow, has little visible surface for the painter to decorate and the elaborate handles break the frieze into sections. Figures drawn on the outside tend to 'disappear' on the underside of the bowl. Painters sometimes used a ground-line and painted a small number of figures in the frieze between the handles – band cups, lip cups. Others painted large eyes on the exterior – eye cups. In addition, Exekias used the space around and under the handles to depict warriors defending a dead hero and others stripping a dead body on the battle-field. The exterior of a skyphos was more straightforward cup because the sides were deeper and offered the painter a more extensive surface to decorate.

The difficulties of decorating the interior of a kylix and kantharos include:

- inner surface was curved;
- inner surface was round;
- should whole surface be decorated or small area in the centre or the outer part of the circle?

Many painters chose to use a defined circle in the centre, but this also presented some problems concerning the difficulties of filling a circular shape – should there be a groundline? Should there be a top and bottom to the composition?

Exekias painted the whole of the surface of his kylix depicting Dionysus sailing, with no ground-line and the whole composition off-set between the handles.

[Total: 25]

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OR

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

Either:

- (a) ‘The depiction of drapery was the principal interest of Greek vase painters.’ By tracing the development of the depiction of drapery, show to what extent you think this statement is accurate.** [25]

The depiction of drapery in black-figure vases began as stiff, almost foldless garments (peploi or cloaks) which could be incised and/or painted in purple-red to show pattern and folds. To illustrate this point, candidates could refer to:

- figures in the pursuit of Troilos on the Francois Vase;
- figures in the wedding of Peleus and Thetis on the Francois Vase;
- the lekythoi by the Amasis Painter;
- the Dionysus sailing kylix by Exekias.

Black-figure artists who were skilled in the art of incision could produce very fine, detailed work with the incising tool – e.g. Exekias on the cloaks of Achilles and Ajax on his belly amphora, where the pattern resembles a Persian carpet.

In early red-figure the artists used zig-zag lines at the ends of garments and used diluted slip and fine brushes to paint the lines of the folds, e.g. Euthymides belly amphora showing three revellers. As the technique progressed, artists began to depict drapery which responded to the movement of the body and which hung in folds which looked natural.

These effects were achieved by the use of:

- overlapping loops and fold (e.g. the Kleophrades Painter’s pointed amphora);
- drawing lines close together for fine fabrics which produced lots of folds (e.g. the Kleophrades Painter’s hydria);
- drawing lines further apart for heavier materials and garments (e.g. the Niobid Painter’s calyx krater);
- using a combination of the above to distinguish between different types of drapery (e.g. the Makron skyphos);
- ‘wet-look’ drapery to depict the body underneath the garment and movement (e.g. the Meidias Painter’s hydria).

Whatever decision a candidate comes to it should be supported by reference to specific pots.

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Or:

- (b) ‘Greek vase-painters were only interested in glorifying war.’ How far do you think this is true of the depictions you have studied of the Trojan War? [25]

The scenes depicted on many of the pots depicting the Trojan War show scenes of violence or the aftermath of a violent act, for example, Achilles’ pursuit of Troilos, the death of Hector, the deaths of Priam and Astyanax. Some candidates may argue that such scenes promoted heroic values and show heroes going about their usual ‘duties’ which may be seen as glorifying war.

Other candidates will undoubtedly find that the images on the Kleophrades Painter’s hydria present a more sombre side of war and show the elderly, women and children as the vulnerable victims of war. It is also possible that candidates may find similar things to say about other scenes, particularly scenes which show a hero carrying the body of a dead or wounded comrade from the battlefield.

Others may argue that painters were simply interested in depicting a good story and that violent themes allowed them to display their skills in creating an effective and dynamic composition. Credit should be given to those who know of scenes which do not depict war or violence (e.g. the Judgement of Paris). Whatever decision a candidate comes to it should be supported by reference to specific pots.

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Generic criteria for marking essays

Long Essay

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

Mini Essay

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

21–25 An excellent answer:

- will be comprehensive in coverage;
- will be detailed in knowledge;
- will be detailed in the use of specific examples in support of points made;
- will be attentive to all parts of the question in equal depth;
- will be lucid in style and organisation;
- will show evidence of individual thought and insight.

16–20 A very good answer:

- will be very good in coverage;
- will be supported with good/adequate examples and illustrations;
- will be attentive to all parts of the question in some depth;
- will be well organised and clearly expressed;
- may have some minor errors.

11–15 An average answer:

- will be adequate in coverage of question requirements, but perhaps unbalanced in treatment;
- will be supported with fewer examples and detail;
- will be too general;
- may be stylistically clumsy or inconsistent;
- may contain irrelevant material.

6–10 A below average answer:

- will be deficient or limited in knowledge;
- will show misunderstanding or misinterpretation of question;
- will use few or irrelevant examples;
- will be muddled and limited in expression.

1–5 A weak answer:

- will show serious misunderstanding of the question or lack of knowledge;
- will show factual inaccuracies;
- will not use examples;
- will not make relevant points.