

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9786 CLASSICAL HERITAGE

9786/01

Paper 1 (Foundations of History and Culture – Greek),
maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument which may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument and analysis offered by an answer.*

Candidates must be able to argue a case and justify any assertions that they make.

Alexander the Great

1 (a) 'A military leader of the highest ability.' To what extent do you agree with this evaluation of Alexander? [25]

Candidates need to show a thorough understanding of Alexander's forces, including his use of Greek and other forces as his campaigns developed. They should be able to compare and contrast the opposition he faced, and show a very good understanding of the course and outcomes of some major battles. The focus should be on Alexander's role both as inspirational leader and as overall commander of a lengthy campaign. Candidates may wish to raise questions about the risks and dangers Alexander exposed himself to, and there may also be discussion of the opportunities he allowed his enemies through this exposure. There may be discussion of the importance of inspirational leadership in ancient (and modern) warfare, and comparisons with other significant figures (e.g. Julius Caesar).

On the guide points:

- Candidates should discuss the range of forces under Alexander's command, with appropriate references to their use by him on campaign; this should include the strengths and weaknesses of the Macedonian army inherited from Philip, the other Greek forces who accompanied the campaign against Darius and other forces incorporated into Alexander's army as the expedition went on, including his inclusion of Persian forces after the death of Darius.
- Discussion should cover the forces used by opponents at different stages; candidates should be aware of the command structure of Persian forces, the different groups who formed part of the Persian army at different times and the difficulties this caused for commanders on the ground; the leadership offered by Darius and his generals in the early stages of the expedition; the nature of the forces Alexander encountered after his initial successes and the challenges they posed to his army.
- Candidates should show a good understanding of particular confrontations and what these show about the leadership provided by Alexander, though they may also choose to discuss his overall strategic role as leader at different points in the campaign. There is no expectation that candidates will cover all the battles mentioned in detail, and indeed they may choose to concentrate instead on other aspects of the campaign that are relevant to their argument. While it is unlikely that any candidate will answer without some reference to the named battles, provided the answer shows a detailed discussion of Alexander's military leadership the full range of marks should be open to it.

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(b) To what extent did opposition from his own side affect Alexander's plans after the defeat of Darius? [25]

Candidates must show a good understanding of the sources and an awareness of the problems arising from the differing accounts of Alexander's death. Specific incidents, such as the killing of Cleitus or the retreat from India, can be analysed to show the different types of opposition Alexander faced. There should be discussion of the reliability of the sources concerning both the reasons for Alexander's decisions and the involvement of particular individuals; candidates may choose to widen the discussion to include those back in Greece.

On the guide points:

- Candidates may discuss a number of the significant figures in Alexander's entourage (e.g. Hephaestion, Cleitus, Parmenio & Antipater) and the tensions that surfaced between his advisers as the campaigns progressed, including the attitudes of those back in Greece.
There may also be discussion of the events surrounding the integration of Greeks and Persians after his return from India, and Alexander's plans for future campaigns; in addition, there may be discussion of the conspiracy theories surrounding his death and the involvement of leading figures in these. This can be credited if focused on the question set.
- Candidates may discuss the changing relationship between Alexander and his army, and the particular issues raised by the refusal of the army to follow him further in India. There may be further discussion of the relationship between other leading figures and sections of the army.
- Candidates should have a clear understanding of the accounts of the sources of Alexander's confrontations with his army (e.g. in India) and prominent individuals (e.g. Cleitus). Candidates should choose some specific examples for detailed analysis. Credit awareness of the problematic nature of the available sources and the difficulty in establishing what Alexander's plans were towards the end of his life.

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Foundations of Comedy: Aristophanes and Menander

- 2 (a) To what extent can performances of Greek Comedy be a fulfilling experience for an audience today? [25]

Candidates should be able to distinguish between the 'timeless' elements of Greek comedy (such as slapstick, spectacle and crude language and behaviour) and those elements which are likely to be a barrier to the enjoyment of the play (such as references to remote political events and personalities and the parody of literary forms unfamiliar to modern audiences). *Frogs* provides a clear example of the dichotomy between the easy appreciation of the *katabasis* to the Underworld (with its bizarrely-dressed divine characters, mock violence, fierce landladies and singing frogs) and the learned parody of the writing styles of Aeschylus and Euripides in the second half of the play. It is possible to make a similar analysis of the other plays of Aristophanes so candidates will not be handicapped by their choice of plays.

It is not of any great significance to what extent candidates claim there are barriers to the enjoyment of watching such plays provided that they acknowledge the universality of some types of humour, presenting detailed examples from their selected plays. Candidates should also be given credit for any discussion of unfamiliar items in presentation – the presence of a chorus (especially in the *parabasis*) and the use of masks and phalli, for example.

The question prompt asks for comment on Menander also and this should be present for high marks. There is clearly an argument that modern audiences should find his plays more approachable because of their similarity to more recent forms of comedy such as television 'sitcoms' (family-based, stereotypical characters, more or less believable plot etc.) but more perceptive answers will also acknowledge the 'Athenian' elements such as the ubiquity of slaves, the general status of women and the propensity of pirates to pop up!

- (b) 'All the Greek comedies are a blend of fantasy and reality'. To what extent do you agree with this statement? [25]

Candidates should find little difficulty in identifying and exemplifying the fantasy elements in the plays they have studied. In Aristophanes' plays a common scenario seems to be the presentation of a fantasy situation (with or without a solution) within the context of a real political problem, notably of course the Peloponnesian War, but with other perceived injustices such as the corruption of the court system, the power of the demagogues and the rise of sophistry. In Menander's plays the fantasy element is clearly less significant (although presumably old men did not fall down wells all that often!) and the plays seem to reflect a setting based on aspects of contemporary Athens that proved fruitful for plots – mercenary soldiers, pirates, abandoned babies, the seduction of respectable girls etc.

Credit should be given to answers which link the extent and the form the reality takes to the political situation at the time of production.

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Socrates as seen through the eyes of Plato

- 3 (a) 'Plato's Socrates was strongly opposed to the system of government in Athens.' How far do you agree with this view? [25]

Candidates will need some accurate knowledge about the way the Athenian democracy worked, and of Socrates' particular involvement with it, most notably when he argues against a group trial of the Generals in charge at Arginusae (mentioned in both the *Apology* and in Xenophon's *Hellenica*). Explicit descriptions of his opposition to democracy – rather than to politics per se can be found in some reminiscences of Xenophon in the *Memorabilia*. Plato's Socrates argues in the *Apology* that it is impossible to act as a just man and to be involved with politics. It would be a good idea to relate all of these pieces of information to the charges brought against Socrates after the democracy had been restored. In particular, the charge concerning the corruption of the young could arguably be seen in relation to Socrates' perceived teaching of such dangerous young men as Alcibiades and Critias, especially perhaps the latter because of his involvement with the brutal regime of the Thirty. However, the best answers will surely be keen to stress the complexity of Socrates' relationship to democracy: he serves as a soldier in the democracy's army, and as a member of the *Boule*; he refuses to try to flee Athens and thereby avoid his sentence, on the basis that it is right to obey the laws (*Phaedo*). If he is opposed to democracy, it is at the level of principle. Here candidates will almost certainly need to refer to Socrates' various arguments for the necessity of a political elite. The argument is normally made by analogy with other expertises and can be found in a variety of places in *Republic*.

- (b) To what extent do you find Socrates' arguments for the immortality of the soul persuasive? [25]

Clearly, a good answer will need to know what arguments that Socrates does in fact make for the immortality of the soul. Most attention here should be paid to *Phaedo* and *Republic*, though some attention should be paid to the way Socrates behaves in the *Apology*. In the *Phaedo*, Socrates argues that absolute moral values (the Theory of Forms) can only be apprehended by the word which we normally translate as soul (*psyche*). The soul finds it difficult to perform such a task when it is constantly obstructed and diverted by the senses. For Socrates, then, the only time at which the soul can do its work of attaining genuine understanding is when it is freed from the ephemeral diversions offered up by the senses. That is, when a person is dead. (This is partly his reason for stating that he is not only not fearing death but actually looking forward to it.) The discussion in *Republic* is more complicated still. However, candidates should not spend too long discussing the nature of the soul, as the question stresses the soul's immortality. As in *Phaedo*, the argument is again related to absolute values and the possibility of understanding justice. Some space must be given to an assessment of Socrates' arguments. One would expect to see quite a few answers that, in this area, what Socrates says is more akin to religious belief than philosophical argument, while at the same time accepting that the attempt to explain the absolute nature of moral values is at the heart of ethical thinking.

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Greek architecture

- 4 (a) **'The Parthenon is clearly intended to be a political as much as an architectural and religious statement.'** To what extent was the building designed to be a statement of wealth and power rather than an expression of the religious needs of Athens? [25]

The question asks the candidate to consider the context in which the Parthenon was built; the rebuilding of the *hecatompedon*, the nature of its design, and its central function as the shrine of Athena Parthenos. Good answers may reach a conclusion either in agreement or disagreement with the quotation; they might equally argue that the self-projection of Athens in what we might term a political sense and the religious dimension and context of the fifth century BC are not in tension but complementary. Weaker answers may supply description of the buildings whilst not getting to the heart of how they were seen at the time. Detailed discussion will consider the size of the Parthenon in relation to earlier temples in Athens and elsewhere, and the materials used (all Pentelic marble); the design of the temple (mathematical precision incorporated on a higher level than anywhere else), the scale and quality of metopes and friezes, the internal statue of Athena designed by Pheidias, the fine mouldings, the incorporation of Doric and Ionic elements which were combined in an innovative manner. Some ancient sources (such as Plutarch) may be referred to, though these are not obligatory, stressing both the cost, the use of funds from the old Delian league, and the overall effect that the Acropolis complex had on visitors approaching Athens. Likewise the construction of the Parthenon may be discussed in context with the restoration of the Hephaestum (Athens' control of trade) and the Temple of Poseidon at Sounion (control of the sea) as statements of Athens' dominance in the later fifth century BC.

- (b) **'The increasing use of Ionic order in temple design was an inevitable consequence of the aesthetic limitations of Doric temple design.'** To what extent do the temples you have studied bear out this view? [25]

The question requires some detailed consideration of specific examples of temples in order to support an evaluation of the aesthetic qualities of each; there should be a good use of technical vocabulary in this discussion. This should be developed as a platform for evaluative discussion about the relative merits of each order from an aesthetic perspective, which may be grounded in present-day responses to the orders or in the context of the original period in which the buildings were constructed. There may be discussion of symmetry, elegance of line, the finer and more 'feminine' Ionic style contrasted with the more 'solid' or 'rugged' Doric. As the syllabus makes clear, any temple may be used as an example in the discussion; it is the accurate detail and evaluation of each example which should be credited. These may include (for example) the buildings in each style on the Acropolis at Athens; the Hephaestum and temple of Poseidon; Apollo Epikouros at Bassae, Apollo at Delphi, Zeus and Hera at Olympia, and Ionic examples such as the fourth Heraeum at Samos, Artemis at Ephesus, and the temples on the Ilissus and to Athena Nike in Athens. Recourse may also be made to temples in Sicily and southern Italy, where local developments may appear to indicate dissatisfaction with earlier styles. Weaker responses may simply outline the essential elements of the two orders and juxtapose them while not reaching any supported conclusion, or offer unsupported assertions.

Answers need to demonstrate some appreciation of aesthetic considerations: symmetry, harmony, balance, and attempts to produce a 'beautiful' appearance such as entasis of columns and curving of the stylobate in the Parthenon.

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The rise of democracy in fifth-century Athens

- 5 (a) 'To the citizens of Athens, an inspiration; to her allies, a threat.' How far do you agree with this assessment of Pericles' building programme in Athens? [25]

Candidates must be able to argue a case and justify any assertions that they make.

Candidates may discuss a range of issues and interpretations of the Periclean building programme. They should show knowledge of the details of the programme, including individual buildings (e.g. the Parthenon, the Erechtheion) and the redevelopment of the Acropolis as a whole. Discussion should focus on the quotation, and explore ways in which elements of the building programme could be seen as an inspiration. Credit attempts to link the programme to political developments elsewhere in Athens (e.g. discussion of the significance of individual sculptural elements, such as the Parthenon frieze). Credit discussion of the central importance of the Acropolis as a focus for Athenian religion and the link between the building programme and the monies arriving in Athens from their Empire.

On the guide points:

- Candidates can discuss the background to the building programme and the limited sources available for it (reward detailed discussion of Plutarch's *Life of Pericles*). Discussion may cover the religious aspects of the programme and the political opportunities reflected in the scale of building. Credit awareness of the Congress decree of the 440s and the importance of the presumed peace with the Persians (the 'Peace of Callias'); a discussion of the significance of public building of this sort in Greece at this time.
- Candidates should show knowledge and understanding of a range of sources (e.g. Plutarch, *Life of Pericles*) and also buildings: for example, the Parthenon, the Propylaea, the Erechtheion (although they may choose to discuss other buildings, including those beyond the Acropolis). In their discussion they may cover a variety of interpretations, though they should attempt to relate them to the quotation and question. Reward focused discussion of the buildings as 'inspiration' for Athenians and 'a threat' for allies.
- There may be discussion of the significance of these buildings in the religious and political life of Athens; religious festivals, including the Panathenaia; the direct involvement of allies in Athenian religious ritual; the use of the Parthenon as treasury for the Athenian Empire. Reward discussion of the significance of religious sites for display, and the way opportunities were taken to emphasize Athens' material success in the building works (e.g. the size of the Parthenon, the use of refinements).

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(b) To what extent did Pericles' position as a *strategos* contribute to his political success? [25]

Candidates may choose to argue a variety of cases, though they should show knowledge and understanding of the ways in which a politician achieved 'success' in Athens. Credit knowledge of the detail of Pericles' career, both in political and military terms, together with appropriate comparisons to other contemporaries (Cimon, Cleon, Nicias). Candidates may select appropriate incidents to show the significance of military success in this period for individuals; the sources also provide a range of examples of assembly meetings where military competence is important. Discussion of the advantages for a democratic politician of demonstrating military competence should be rewarded, as should consideration of the importance of the potential for re-election over a period of time.

On the guide points:

- Discussion may cover a range of episodes in Pericles' military and political career, selected as relevant for his 'success' in Athens: for example, his role in the development of the direct democracy, his importance in guiding the Assembly in the lead-up to, and first few years of, the Peloponnesian War; his military leadership in the 450s, his involvement in the events of 446/5; the revolt of Samos; the expedition led by Pericles to the Black Sea.
- Discussion may consider the importance of the direct election for this post, and the role of generals as both military leaders and executive officers of the democracy, especially tasked with dealing with outsiders (e.g. allies).
- Comparisons may be made with other important figures from the period (e.g. Themistocles and Cimon; Thucydides, son of Melesias; Thucydides, son of Olorus; Cleon).

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The Archaeology of Minoan Crete

- 6 (a) To what extent does the evidence suggest that Minoan Crete occupied a key position in Aegean trade? [25]

The question asks the candidate to analyse the position of Crete within a regional trade network. Better answers will address the nature of the archaeological evidence and the effectiveness of archaeological techniques in the reconstruction of such trade networks. Such responses will address the question's requirement for relative evaluation ('To what extent?') of the importance of Crete in such a trade network. A partially satisfactory answer will not address a sufficient range of evidence and make little attempt to interlink different types of evidence to produce a coherent and seamless argument. Such responses may lack balance and a sense of critical judgement and may place undue emphasis on description at the expense of analysis and evaluation. Evidence for trade can be found in imports to Crete in the form of luxury raw materials – e.g. *lapis lazuli* – and foreign manufactured goods – e.g. Egyptian beads and pendants. Such evidence needs to be discussed in relation to its possible point of origin. Crete exported goods such as painted pottery. Candidates, however, need to be aware of the possibility that the bulk of Crete's export trade was probably in the form of raw materials, such as wood, together with food and textiles, which rarely survives. Better candidates will be able to extrapolate this trade from the more durable artefacts in the archaeological record. The use of currency in the form of bronze ingots might be discussed. Artistic depictions of trade and economic commodities might be used to support debate. Methods of transportation – derived from artistic depictions of ships – could be discussed with reference to Crete's key geographic position in relation to the seaways of the region. The positioning of Minoan ports and harbour facilities on the island might be considered. The role of the palaces as storage sites for goods – exports and imports – will be a key part of the discussion. A good example would be the potential of Knossos as coordinating centre for trade in olive oil. A discussion of the economic potential of Crete in the light of this evidence would be useful and the amount of surplus generated by the island's economy. Useful archaeological techniques to consider might include post-excavation analysis of artefacts and sites, distribution maps, spatial analysis, site catchment analysis, central place theory, Thiessen polygons and fall-off analysis. Types of exchange systems, market economies, reciprocal trade, etc. might be addressed. Candidates must be able to argue a case and justify any assertions that they make.

- (b) 'Archeology is of limited value in reconstructing the religious and ritual beliefs of past societies.' Discuss this statement with specific reference to Minoan Crete. [25]

The question invites a discussion of the nature of archaeological investigation with specific reference to religion. The archaeological evidence needs to be discussed in relation to indicators of ritual and religion. Better answers will have a firm grasp of the limitations of the techniques and be able to critically evaluate the discipline of archaeology with close reference to Minoan Crete as a case study. Such responses will advance potential reconstructions of Minoan religious and ritual beliefs in the light of such balanced analysis. A partially satisfactory answer will not have sufficient range and will tend to list evidence with little attempt to link this to the key prompts in the question. Such responses may move quickly to modelling the religion and ritual of Minoan Crete without addressing the evaluation of archaeology as a discipline. Evidence will be taken at face value. Evidence for Minoan ritual and religion comes in the form of sculpture which developed in sophistication over time. Seal and pottery images of deities and ritual practice are also useful sources. The famous double axe motif found in art, and as large and small finds on sites, might support debate. The bull motif, either as the monumental horns found at sites such as Knossos or as artistic representations of the animal on pottery, as terracotta models and on seals or frescoes are also useful. Associated with the bull motif are bull vaulting images in frescoes and sculpture.

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Terracotta models of cult scenes, such as that from the large tomb at Kamilari, might be used to discuss the organisation of ritual. The role of the palaces as cult centres is important, so specific ritual buildings such as the late Minoan shrine building at Malia or on the summit of Mount Juktas may be considered. There are obvious opportunities for detailed interpretations of these buildings with reference to the question. Mortuary practice can be discussed with reference to tombs, graves and associated funerary artefacts. Candidates must be able to argue a case and justify any assertions that they make.