

GCE 2004
June Series



Mark Scheme

Classical Civilisation: A2 Module 4 *Greek History and Culture* *(Subject Code 6021)*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA
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Dr. Michael Cresswell Director General

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those specified in the syllabus, is **not** required, but credit is to be given for their use if it aids the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

Unless otherwise indicated, these descriptions and bands of marks are applicable to all questions worth 15 marks.

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the ‘best fit’ rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course, or two years of study on the Advanced Course, and in the time available in the examination.

Candidates are **not** required to respond to all the bullet points in order to reach Level 4, but to cover a sufficient range of material to answer the central aspects of the question.

		Marks
Level 5	Demonstrates <ul style="list-style-type: none"> • thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question • clear and coherent understanding of the central aspects of the question • ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion. 	14-15
Level 4	Demonstrates <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question • clear understanding of many of the central aspects of the question • ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach 	10-13
Level 3	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of evaluation and/or analysis. 	7-9
Level 2	Demonstrates <ul style="list-style-type: none"> • a range of accurate and relevant knowledge. 	3-6
Level 1	Demonstrates <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge. 	0-2

SYNOPTIC ASSESSMENT

		Marks
Level 5	Demonstrates <ul style="list-style-type: none">• thorough, accurate and relevant knowledge, which is well chosen to support discussion of the central aspects of the question• clear and coherent understanding of the central aspects of the question• ability to sustain a structured argument which effectively links comment to detail, adopts an almost wholly evaluative and/or analytical approach and reaches a reasoned conclusion.	37-40
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge to support discussion of the central aspects of the question• clear understanding of many of the central aspects of the question• ability to organise a generally convincing argument which adopts a largely evaluative and/or analytical approach	28-36
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of evaluation and/or analysis.	18-27
Level 2	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge.	8-17
Level 1	Demonstrates <ul style="list-style-type: none">• some patchy accurate and relevant knowledge.	0-7

CIV4 Greek History and Culture

TOPIC 1 *The Persian Wars, 490 – 479 BC*

EITHER

- 1 (a) (i) *Who made the resolution mentioned in the passage?*

Conference of the ‘Greek states who were loyal to the general cause’

(1 mark)

- (ii) *What information about Xerxes’ forces were they keen to get?*

ONE of: size [1] and proportions of cavalry to infantry [1], and if there is a significant naval force [1]

(1 mark)

- (b) *To what extent do the outcomes of the embassies to Argos and to Gelon illustrate relationships between the Greek states?*

Argos: Herodotus gives three versions of the events leading to their failure to come to terms with the embassy – the oracle advising them to go it alone and keep their backs covered, failure to reach agreement with Sparta on anything other than Spartan terms, and active or passive Medizing, either as a result of Persian persuasion or strategic issues. Gelon: after expressing resentment over failure of Greeks to help against Carthage, agrees to contribute large army and navy and provision Greek army for duration, on condition that he is sole supreme commander. The embassy refuses the condition, and there is no further negotiation. Gelon provides for negotiation with Xerxes via offshore fund administered by Cadmus, and deals with invasion by Terillus and Hamilcar. Answers should have a view as to whether these in fact constitute paradigms for the kinds of issue which motivated individual Greek states and their friends and opponents.

(8 marks)

- (c) *To what extent were the Greeks able to overcome their disunity in 480-479? Explain and support your answer by reference to the books of Herodotus you have read.*

Discussion will probably build on the candidate’s answer to (b) to demonstrate awareness of the problems. Here books vii and viii provide plenty of material about differences between Greek states in their response to the Persians, some actively Medizing, some feeling unable to resist and so making overtures. Equally, the episode of which the extract above is a part shows evidence of power struggles between states which were not provoked by Persian threat but by their own priorities. Evidence elsewhere in the prescription about different government systems, loyalties and ethnic groupings are clearly relevant. So are Herodotus’s account of Thermopylae, and his assertion that it was the Athenians and their fleet which were actually the deciding factor. Themistocles’ strategy in concentrating joint efforts at Salamis should also be given due weight.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

OR

- 2 (a) *At what point in the play does this exchange occur?*

ONE of: last Choral ode [1] after reaction of Atossa and Ghost of Darius to messenger speech [1] return of Xerxes [1]

(1 mark)

- (b) **Explain the reference to “our fleet’s destruction” (line 13).**

ONE of: loss of Persian fleet [1] at Salamis [1]

(1 mark)

- (c) **How important is the Chorus in Aeschylus’ dramatic presentation of the Persian invasion?**

At times prolonged poetic and presumably musical commentary, provided by the Chorus alone and in dialogue with the characters on the events unfolded in the play. Works largely by reaction to narrative of events offstage, but also maintains formal role in a formal drama, so also provides the bystander / audience voice / emotional commentary / collective character / structural elements we would expect. It should be noted that the Chorus plays a larger role than in later plays. Presentation of events from the (ostensibly) Persian point of view counts.

(8 marks)

- (d) **How far were the Greek victories in 480 and 479 BC due to Persian mistakes rather than Greek skill? Explain and support your answer by reference to the whole of the play.**

This should be a relatively open discussion, which should use both *The Persians* and the candidate’s historical knowledge of the strategic and other factors concerned. Answers will probably offset Thermopylae against Artemisium, Salamis, and Plataea, and be aware of the nature of the forces deployed and the campaigns which led to the encounters, especially as recounted by Herodotus.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

EITHER

- 3** *How far do you think that both Herodotus' The Histories and Aeschylus' The Persians are pro-Athenian propaganda? You should support your answer by reference to both texts.*

Discussion of both texts will probably focus on how far they support the idea that without Athens and her function as a cohesive factor and provider of necessary human and other resources, the Greeks would have been unable to muster enough moral and physical superiority to defeat the Persians. That said, Aeschylus' focus on the Athenians' distinctive collective personality is one thing, but there is also a tendency to avoid the suggestion that there are any other Greeks at all. Herodotus has more space and a different genre to play with, and so does tell the reader about the other states involved, and assigns credit where credit is due – Thermopylae etc. Intended audience probably an important factor, and Aeschylus a participant writing for participants where Herodotus has other aims.

Apply Levels of Response as at beginning of Mark Scheme.

(40 marks)

OR

- 4** *How suitable do you think that the style of both Aeschylus' The Persians and Herodotus' The Histories is for conveying their subject matter? You should support your answer by reference to both texts.*

Here discussion might start from thoughts about narrative and its most effective forms. This should promote discussion of the play as an essentially plotless drama, in which the emotional effects are achieved by descriptive report, dialogue, choral odes etc., rather than by manipulation of characters against one another or by confrontation or argument.

Candidates will probably want to find the connective thread, though they will find it difficult to argue for a gradual build to a climax. They should be able to think about the other strategies *The Persians* employs as an extended lament for a quite different end. Herodotus should provide a good contrast as a sort of prose epic, involving narrative, speech, cliffhangers, and the build of tension towards Salamis – would his narrative work as a play?

Apply Levels of Response as at beginning of Mark Scheme.

(40 marks)

TOPIC 2 Greek Sculpture**EITHER**

- 5 (a) *Identify the two sculptures illustrated in Photographs A and B, which are normally assumed to be Greek originals. Give the approximate dates of manufacture of both figures.*

Kouros from the Piraeus [1] c. 530-20 BC [1] Artemisium Zeus / god / Poseidon [1]
c.460-50 BC [1]

(4 marks)

- (b) *What features of each statue support the date you have assigned to it?*

A: Frontal posture, kouros stance, more or less naturalistic body, slightly stylised face, medium-length hair, but bronze, so comparatively late in the series.

B: freeze-frame presentation, suggesting action. Classical face with more advanced and more naturalistically presented body. Bronze.

(6 marks)

- (c) *How far do the pose, gesture and gaze of each figure influence the viewer's reaction to it, and affect the interpretation of its function?*

Discussion of identities of both these statues as related to kouros stance (A) and frozen action (B). Can we identify either figure? Do we need to react properly to either? Does the resemblance to a kouros affect our view of A as a possible god – i.e. are gods always presented frontally, and does that lead to confusion with the kouros in his other roles as a commemorative or votive? Is B more exciting simply because in action? Does the profile presentation interfere with the viewer's conception of the purpose of the statue?

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

OR

- 6 (a) *Identify the pedimental figures in Photographs C and D. Give the approximate dates of manufacture of both.*

Aegina, archaic (west pediment) moribund warrior [1] c.510-500 BC [1] Olympia, old seer from east pediment [1] c. 470-460 BC [1]

(4 marks)

- (b) *What features of each statue support the date you have assigned to it?*

C: recumbent kouros effect – more or less realistic body, patterned hair, frontal face, smile, formalistic pose, quasi-two-dimensionality.

D: naturalistic pose, realistic presentation of age via balding head, saggy belly etc. facial expression reflecting content.

(6 marks)

- (c) ***How far does knowledge of the context in which these figures originally appeared support your understanding of their gestures, postures and facial expressions? You should include discussion of the stories they illustrate as well as the composition of the pediments in your answer.***

Aegina: knowledge of the other warrior from the early classical pediment would be an advantage but is not strictly necessary. Awareness that the pediment contains a battle with this figure dying from a spear wound necessary to serious comment on facial expression, posture etc. Looks like trophy-flanker from team photo.

Olympia: reaction to seer's foreknowledge of disaster in Pelops and Oinomaos race – age necessary to convey esoteric wisdom, knowledge of context needed for viewer's take on the disaster. Gesture the key – the worst telephone call in history.

In both cases the shape of the pedimental space is what drives the overall shape of the sculpture, but it is possible to achieve considerable subtlety within that format.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

EITHER

- 7 ***To what extent do you agree that the treatment of the drapery is essential to portraying the female figure in Greek sculpture of the 6th, 5th and 4th centuries BC? You should use at least four specific examples, architectural or free-standing, in your answer.***

Examples will condition the answer, but candidates should be aware of and use free-standing and/or architectural sculpture to discuss figures on which the drapery is formal and patterned, where it is concealing or revealing, where it is static or suggesting movement. Prescribed items, which may be architectural, e.g. Iris from the Parthenon, or the Olympia Lapiths, should figure in the answer. A nude (Aphrodite of Knidos) as a counter-example is acceptable, but not essential. There should be a chronological spread, as specified in the question, which will produce the contrasts involved.

Apply Levels of Response as at beginning of Mark Scheme.

(40 marks)

OR

- 8 ***Both the temple of Zeus at Olympia and the Parthenon had sculptures which illustrated myths. How far do you consider that the choice of myths at these particular sites conveyed a religious or political message?***

Discussion may include as mythological themes

- Lapiths and Centaurs
- Greeks and Amazons
- Gods and Giants
- Greeks and Trojans
- Herakles
- Theseus
- Athene and Poseidon
- The Birth of Athene
- The Oath of Pelops

Ideas explored should include site-specific myths (Theseus, Herakles, Athene, Oath of Pelops), moral themes (the keeping and breaking of oaths, the progress of Herakles), political statements post Persian invasion, ethnic statements, order v. chaos. Some comment about the debt owed by the Parthenon sculptures to their predecessors at Olympia, or at least on the similarities and differences in treatment of the common ones is desirable.

Apply Levels of Response as at beginning of Mark Scheme.

(40 marks)

TOPIC 3 Greek Tragedy**EITHER**

- 9 (a) ***Briefly outline the circumstances which give rise to this exchange between Phaedra and the Nurse.***

FOUR of e.g. opening speech by Aphrodite announcing her intention of intervening [1]; Hippolytus makes it clear that he is her opponent [1]; Phaedra is supported onstage, sick, by the Nurse, and given a seat by the attendants [1]. In the ensuing dialogue it becomes clear that her prevailing emotion is *aidos* / shame, etc. [1], leading to her veiling, and a discussion between the nurse and the Chorus of the apparent situation [1]. Phaedra eventually reveals the cause of her spiritual anguish [1], to which the Nurse reacts by advising a practical and physical solution [1].

(4 marks)

- (b) ***To what extent do the values of the Nurse conflict with those of Phaedra in this passage?***

Marital chastity, as a mainstay of the orthodox oikos and its succession system, to which Phaedra and Hippolytus are both to some extent anomalous. Allied to this is the concept of family honour and reputation, and its place in the honour of their city – no doubt a current issue when the *Hippolytus* was first put on. The Nurse ignores these issues, and goes for what she views as a realistic solution to the problem in front of her, deliberately misunderstanding Phaedra's scruples. Disaster follows.

(6 marks)

- (c) ***“The exchange of views in this passage reflects the most important issues explored in the play.” How far do you think that this is true?***

Cue for discussion of notions of honour, family values, father-son relationships, husband-wife relationships, stepmothers, responsibility versus personal desires, the nurse as a member of a socially excluded class with a different notion of most of these issues. Should be backed up by reference to the text.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

OR

- 10 (a) ***What law or edict had Antigone broken?***

Creon's edict [1] that no-one should bury Polyneices [1]

(2 marks)

- (b) ***To whom is Creon speaking, and who else does Creon intend to overhear what he says?***

TWO of: Chorus [1] in Antigone's presence [1]; audience [1].

(2 marks)

- (c) ***How justified do you consider Creon's attitude towards Antigone and Ismene at this point in the play?***

A discussion required, but factually we have seen Ismene try to persuade Antigone not to try to defy Creon's edict, and the upshot has been that Antigone rejects any possibility of future help from Ismene. Ismene tries to persuade Antigone at least not to publicise her actions, and Antigone says that on the contrary she will shout it from the rooftops. Ismene retires to the palace, and the Sentry's report of what he saw confirms that she was not present.

(6 marks)

- (d) ***How far is the Creon revealed in this episode consistent with his character and behaviour as revealed elsewhere in Antigone?***

Creon here rather parallel to his behaviour in the scene with Haemon. Displays fear of mockery, loss of face – is it principle or personality? Here insecurity about masculinity, there about seniority. “Victory” – is it a personal contest? Disregard of importance of kinship (Guardian Zeus nearly blasphemy). Brutality in both scenes; uttering of threats to safety of loved one, later at least partially withdrawn. Paranoia in both, balancing the tone of his own statements of principle early in the play. Reasons for “tyranny”.

Apply Levels of Response as at beginning of Mark Scheme.

(15 marks)

EITHER

- 11 ***To what extent are human beings pardoned for doing wrong, and to what extent are they justly punished, in the three tragedies you have read? Support your answer by reference to Hippolytus, Antigone and King Oedipus.***

A way of inducing discussion, using the set texts, of concepts of sin and forgiveness. Candidates may start with the issue as discussed by Vellacott in the introduction to the *Hippolytus* – the idea of drawing a line under an issue of guilt, and moving on. This should, however be capable of extension in principle to discussion of Antigone, Creon and Haemon in *Antigone* and *Oedipus*, Jocasta and Creon in *King Oedipus*, and whether the idea is a factor in the resolution of either.

Apply Levels of Response as at beginning of Mark Scheme.

(40 marks)

OR

- 12 ***How central is the family as a theme in the three tragedies you have studied? You should support your answers by reference to Hippolytus, Antigone and King Oedipus.***

Here the candidate is being asked to deal with a theme and variations central to all three plays, via discussion of the functioning and dysfunctional family relationships we see in them, together with the issues of family cohesion, honour, curses, breakdown, gender division and power structures, to name but a few. How the theme is handled is quite as important as the choice of thematic content.

Apply Levels of Response as at beginning of Mark Scheme.

(40 marks)