



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

## General Certificate of Education

# Classical Civilisation 6021

*CIV4 Greek History and Culture*

## Mark Scheme

*2005 examination – June series*

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.

## 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.

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

## SYNOPTIC ASSESSMENT

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

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

- 1 (a) *What were the circumstances which led to the council of war mentioned above? You should make four points in your answer.*

**Four of e.g.** Xerxes with his army at Trachis [1], Greeks in the pass at Thermopylae [1], Leonidas the Spartan general/king emerges as the de facto leader [1]; Greek force begins to doubt its power to hold the pass, but Leonidas advises staying and sending for reinforcements [1]; a Persian spy makes it clear to Xerxes that the force is small [1] and to Ephialtes that there is a back path into the pass [1]; the arrival of the Persian advance in the pass sends the Greeks into council to decide on their strategy [1] fleet off Artemesium [1].

(4 marks)

- (b) *What impression does Herodotus give of the character of Leonidas? Support your answer with details from Book 7.*

Marks for summary constructed on the basis of e.g. the most respected leader in the Greek force [1], descended from Herakles [1], hand picked the 300 at Thermopylae [1], younger son not originally destined for the throne [1], cautious, and tactically clever about loyalties of Thebans [1], sent by Spartans as advance guard specifically to lead the rest [1]; stays put when two successive meetings want their troops to leave [1], and then in Hdt.'s view [1] encourages the non-Spartans to go if they wish [1]; he feels that it is his responsibility, and indeed that it is a matter of honour [1] to stay, with his own troops [1]; fights bravely, and is killed [1] and honoured thereafter in collective memory and by the stone lion in the pass [1].

(6 marks)

- (c) *How far is Leonidas' behaviour typical of that shown by both Greek and Persian leaders in *The Histories*? You should support your answer by reference to Books 7 and 8.*

Arguments will vary, but the characteristics of military leadership exhibited by Leonidas – sense of duty and honour, responsibility to troops, and positive desire not to lead the unwilling, courage etc. are one paradigm; Themistocles is likely to be another: practical, opportunistic, greedy, good strategist, committed to cause of defeating Persians, plugs on after Thermopylae, open to suggestion, forceful, persuasive, self-seeking, good at manipulative diplomacy. Miltiades, Xerxes and Mardonius will make good contrasts and parallels. Better answers will indicate awareness that the contrast is not black and white. At least one leader on each side should be mentioned.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

**OR**

- 2 (a) *To which characters is the Messenger speaking, and at what point in the play?*

To Atossa and the Chorus [1] after the account of the dream and before the appearance of Darius' ghost [1].

(2 marks)

- (b) *What is he describing here, and where did it take place?*

The advance of the Greek fleet [1] at Salamis [1]

(2 marks)

- (c) *Discuss the dramatic impact of the battle cry (lines 7-9). What effect would it have had on an Athenian audience at the time? Support your answer by reference to the play.*

The audience at the original performance included men who fought in the battle and were involved in the events of the associated campaign, including the sack of Athens itself. Lines 7-9 of this speech push the obvious motivating buttons for an army and a navy defending their country and its freedoms, but would also have had particular resonances for an audience which had actually had to defend precisely the people and institutions mentioned.

(6 marks)

- (d) *How important is the Messenger's speech to Aeschylus' presentation of the clash between Greeks and Persians? Support your answer by reference to the whole play.*

Arguments may vary, but are likely to focus on the function of the speech as a central set piece in a drama which lacks a complex plot, and is very dependent on description and on the operatic commentary function of the choruses. It acts as a substitute for the battle that cannot be shown live, and it contrasts both with dialogue and chorus and provides variety – the Messenger is not characterised in the way that the individual roles and the collective Chorus are.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(15 marks)

## **EITHER**

- 3 *How important is the theme of freedom in The Histories and The Persians? Support your answer by reference to both texts.*

Both authors contrast Greek and Persian attitudes to freedom, and that contrast is an essential factor in their portrayals of the opposing sides. For example, Aeschylus' messenger speech, as quoted in 2, makes a play on the concept of freedom as the essence of what the Greeks, and Athenians in particular, were defending, for an audience conscious of its role both in the war in question and in a democratic system. Herodotus works more by implication and contrast – his presentation of the Greek states' interactions with each other, and of Xerxes' assumptions about how he can and should treat his army, and indeed any possible dissident elements in his territory and abroad, are set up against one another. The signs of the petty and irresponsible tyrant who is reliant on what can easily be self-interested advice, and does not tolerate opposition or come to terms with tactical or physical problems, is set against the Greeks' evolution of strategy by persuasion and discussion, and their physical and moral courage in defence of their freedoms.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

(40 marks)

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OR

- 4 ***How far do both Herodotus and Aeschylus explain the events of the Persian Wars in terms of individual personalities and motives? Support your answer by reference to both texts.***

This is a wide-ranging question, which is intended as a prompt for open discussion of the way in which Herodotus as much as Aeschylus depends on a narrative which identifies major leaders, and even minor named individuals, as the cause of action which leads naturally to a narrated chain of events. Herodotus' kings and generals are all charismatic and rounded personalities, whether seen in a positive or negative light, and he tends to supply descriptive discussion of their characters and motives as standard. In this he is working in a parallel way to Aeschylus, who, as a dramatist, has to present at least a personality which it is possible to grasp via that personality's stage utterances – we end up with a good sense of Atossa, Darius, and Xerxes as motivators in the drama around them, in their different ways, and of their contrasting characters.

Apply descriptions of 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. Give the approximate dates of manufacture of both statues.***

A: Kritian (Kritios) Boy [1] c. 490-480 BC [1] B: Marathon Boy [1] c. 330 BC [1].  
Allow 10 years' latitude either way for B.

**(4 marks)**

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

A: early classical body forms [1], kouros pose [1] treated naturalistically [1]; early classical face [1], hair and eye treatment which may reflect bronze techniques [1].  
B: late classical proportions – long body, small head [1]; fluent use of bronze [1], hair texture [1], post-Parthenon face [1], S-curve posture [1].

**(6 marks)**

- (c) *Discuss the relationship of both statues to the kouros type in terms of pose, materials, and purpose.*

Discussion should build on the characteristics listed in (b) to explore the unevenly distributed body weight on either side of the central median as a movement indicator, which the kouros incorporates into an otherwise symmetrical presentation, where the Kritian Boy, and to a more exaggerated extent the Marathon Boy, respond to it by presenting the physical effects on the rest of the body of shifting the weight onto one leg. The Marathon Boy is, in effect, a more exaggerated version of that shift, translated into a fluid posture and gesture made possible by the use of bronze. Both statues were, like the kouros, votives of some sort; the Kritian Boy was dedicated on the Acropolis and was therefore clearly not a burial marker, as many kouros were; the Marathon Boy's original site is unknown, but he is in the athlete statue tradition, and may have been a votive or a memorial for an athlete.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**

**OR**

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

C: Peplos kore [1] c. 530 / late 6<sup>th</sup>C BC [1];

D: Nike of Paionios [1] c. 420 BC [1]. Allow 10 years' leeway on either side for C.

**(4 marks)**

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

C: static posture [1], frontal [1], belongs to standard archaic commemorative type [1], late archaic face [1] and hair [1].

D: dramatic quasi-narrative pose [1], classical physique [1] and proportions [1], use of drapery to suggest movement [1] and as partially revelatory of the body forms [1].

**(6 marks)**

- (c) *How effectively do you consider each of these statues fulfilled its purpose? You should consider pose, presentation of the female figure, and siting.*

Discussion of commemorative nature of both, one as a dedication on the Athenian acropolis, the other as the celebration of a victory. The spectator is at eye-level with the kore, and the expression is already engaging with the viewer as an equal – the missing arm is usually read as a hand held out, and although it held an offering it also invited the viewer into the statue's body space. The Nike is above the viewer's head, and was notionally crowning all viewers with a wreath. She is also meant to be seen from the front, but is superior to and dominating the viewer – an indication of superior status and power, which confer the benefits of victory, not commemorating another being of similar status to the viewer. Answers may also discuss the differential attitudes to the female and differing treatments of the female body as evidence of a difference in function and time.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(15 marks)**



**EITHER**

**7** *“All Doric temples present a series of design problems to the sculptor.”*

*To what extent do the sculptures of the Doric temples that you have studied show a developing response to these design problems?*

Aegina, Olympia and the Parthenon, and certainly the two latter should provide the material. They are all Doric temples, in a chronological sequence, with a good deal of evidence to suggest that the sculpture designers of the later temples were aware of their predecessors, and were responding to a perceived design consensus about space and subject matter. A version of the subject matter and form discussion – Pediment: what fits into a triangle, do you have uniform scale for the figures, are the figures in the centre of higher status than the ones at the ends, does the subject matter relate the deity of the temple or sanctuary, or to some other priority of the site or its users, or simply to providing a convincing subject which will allow all the figures to be at the same scale? Metopes: how many of them have sculptural decoration and where, how many themes, which themes and why? Discussion of the Parthenon frieze is relevant. Recognition that the likely viewpoint of the viewer matters should be given credit too.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

**OR**

**8** *You have been asked to write a textbook on the development of Greek Sculpture in the Classical Period, and to base your work on six important examples, including both male and female figures. Which would you choose, and why?*

*Do not use more than two of the statues shown in Photographs A to D.*

A version of the developmental survey question, which should include a good spread of chronological examples, with a gender balance, and a sensitivity to key issues of design, material, chronological indicators, subject matter and function. The examples may include up to two of those for the picture questions, but the overall defence of the choice should determine the quality of the answer. There may be only one female statue; this is acceptable.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

**TOPIC 3 *Greek Tragedy***

**EITHER**

- 9 (a) *Explain why the evidence of the shepherd is so important to Oedipus and Jocasta.*

**Four of e.g.** Shepherd a witness [1] to the abandonment of the baby and to the murder of Laius [1] and therefore to how many people were involved [1] and Laius' mode of transport [1]. He could calm O's fears [1], or not [1]. Irony involved, because Jocasta will recognise the shepherd [1].

*(4 marks)*

- (b) *To what extent does Oedipus behave like a tyrant during the play? Support your answer by reference to the whole play.*

This chorus explores the notion of climbing to a great height, metaphorically, via an image of a literal climb and a subsequent crash. It links both with meritocracy and legitimate competition, and with the acquisition of power via tyranny and the likelihood of its leading to disaster. Does the Chorus refer to Oedipus? Has he behaved tyrannically? Does the term mean what we mean, or the unconstitutional but not necessarily despotic ruler of Greek culture, who is the polar opposite of the quasi-democratic ethos of Sophocles and his contemporaries? Pride goes before a fall. Answers should think about Oedipus' treatment of Creon, Teiresias, Jocasta, and the shepherd and messenger, in terms of the news they bring and the views they express, and Oedipus' reaction to them.

*(6 marks)*

- (c) *What does the Chorus, both here and elsewhere in the play, contribute to the impact on the audience of the events presented? You should refer to the text of the play in your answer.*

Cue for discussion of the Chorus as a collective character in the action, an emotional conduit for the audience, commentator on immediate scene or bouncer off it. This one, the second stasimon, begins to express an attitude to conventional religion and human / divine relationships, and will shape a view about the gods as deciders of destiny. The parodos develops the description of the plague; the first stasimon picks up on the prophecy of Teiresias, and evokes the pursuit of a murderer. The third stasimon picks up on Oedipus' own confusion about his parentage by opening the possibility that he may be the son of a god; the fourth reflects on events before we see what Oedipus has done to himself.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

*(15 marks)*

**OR**

- 10 (a) *Identify "my father" (line 5) and "your mistress" (line 8).*

Theseus [1] Phaedra [1]

*(2 marks)*

- (b) *Explain the references to “sin” (line 2) “polluted” (line 3).*

The ‘sin’ is the potential incest of forming a liaison with his stepmother [1]; the reference to pollution refers to both the incest and to his vow of chastity to Artemis [1].

*(2 marks)*

- (c) *How far do you sympathise with the Nurse in Hippolytus? Support your answer by reference to the whole play.*

Cue for a discussion of the Nurse’s behaviour as a contributor to a situation which she sees as having a practical solution; she and Phaedra can be seen as outsiders, ethnic, class, blood ties, and, in the Nurse’s case, with a different honour code. Good answers will bring these elements into an analysis of her behaviour and its interface with Hippolytus’ preoccupations.

*(6 marks)*

- (d) *To what extent is the speech of which this is a part typical of the way in which Hippolytus is presented? Support your answer by reference to the text of the whole play.*

An occasion for the development of the implications of this speech (misogyny, impulsiveness, devotion to gods, sense of entrapment, respect for sworn oath, conviction of the importance of family honour and personal insecurities) into supported character sketch, drawing on e.g. the first scene in which his devotion to Artemis as hunter and chastity figure are revealed, the content of the dialogue with the nurse, the defensive rhetoric of the exchange with Theseus, in which Hippolytus fails to engage with many of his father’s arguments, but defends himself against accusations of subversion for the purposes of succession which are not there, and the clinging to Artemis in the dénouement.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

*(15 marks)*

**EITHER**

- 11** *Greek tragedies were presented with no more than three individual speakers and the Chorus in any one scene. How far do you think that these conventions helped to create dramatic tension and variety in the presentation of the plays, and how far did they spoil it? You should support your answer by reference to the tragedies you have read.*

A way of inducing discussion, using the set texts, of problems of narrative and dramaturgy in the particular context of 5<sup>th</sup> century tragedy. Does the two or three speaker convention limit or enhance the narrative capability of the dramatist? Does it concentrate the technique of telling the story through dialogue and revelation of character? Is it what necessitates the messenger? Would *Oedipus*, for example be as powerful if it were not conducted by means of the very concentrated scenes between Oedipus and Teiresias, Oedipus and Creon, Oedipus and Jocasta, Oedipus and the messenger figures, with or without the presence (but not the spoken intervention) of Jocasta and eventually the messenger and then Oedipus' exchange with the Chorus and then Creon? A selective discussion along these lines of all three tragedies would be one possible approach, and others will no doubt emerge.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**

**OR**

- 12** *“The main characters of Greek tragedy are always responsible for their own fate.”*

*How far do you consider this statement true of the main characters in the plays you have read? You should support your answer by reference to the texts of the plays you have read.*

A version of the predestination / personal responsibility and choice discussion. Do the choices the main characters of the three plays make lead inevitably to the outcomes foreordained for them? Is Oedipus' original avoidance of the prophecy by leaving Corinth in itself a stupid act? To what extent is his very nature an agent of predestination? Could Jocasta, Creon, Antigone, Phaedra or Theseus have responded differently to their situations, given their characters? Where is Hippolytus' mistake, tactical or moral? Is he merely the wretched victim of a vindictive god? No right answer – quality of response will depend on quality of argument and writing.

Apply descriptions of Levels of Response as at beginning of Mark Scheme.

**(40 marks)**