



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Classical Civilisation 6021

CIV4 Greek History and Culture

Mark Scheme

2007 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.

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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.

Information in round brackets is not essential to score the mark.

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.

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

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) ***Explain how the Athenians had committed an ‘outrage’ upon Xerxes and Darius (line 3). Give four details.***

Four of e.g. Supported Ionian revolt [1], involved in assault on Sardis [1] supported the Eretrians [1], defeated the Persians at Marathon [1], saw the Persian fleet off [1] before they could attack Athens [1].

(4 marks)

- (b) ***How significant was ‘this meeting’ (line 1) for Xerxes’ decision to invade Greece?***

Six of e.g. Darius had been preparing to go to war against Egypt and Greece [1] in the aftermath of Marathon [1]; expeditions ready to go [1] when succession argument breaks out [1]; Xerxes makes case that he is the rightful heir because born when Darius actually on the throne [1]; Darius dies before expeditions set out [1]; Xerxes concentrates on Egypt [1], but Mardonius tries to persuade him to take an interest in Greece [1]. Xerxes defeats Egypt, [1] then turns attention to Greece, and calls council to announce his intentions [1].

(6 marks)

- (c) ***‘Herodotus presents the whole story of Xerxes’ decision to invade Greece, and the invasion itself, as an act of revenge.’ How far do you think this is true? You should support your answer by reference to the text.***

Herodotus’ picture of the political situation after Marathon, Darius’ intention of making war on Greece as well as Egypt, Xerxes’ inheritance of these plans, and the presentation of the meetings which lead to the invasion all show revenge for the injuries done by the Greeks as a major incentive, complicated by all the perceptions which we would now regard as commonplace in political PR manipulation and spin. The revenge driver also underpins the presentation of Xerxes and his followers as irrational and hubristic in the narrative of the invasion itself; apparently casual acts of destruction and violence belong in this framework. Credit should be given for recognition that Greece was desirable in itself.

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

(15 marks)

OR

- 2 (a)(i) ***To whom is Darius speaking?***

Atossa [1], the Chorus [1] and the audience [1].

(1 mark)

(ii) At what point in the play is he speaking?

After the Messenger's news of the defeat of Xerxes [1].

(1 mark)

(b) What was the 'disaster' and why was it so 'unforgettable, complete' (line 1)?

Defeat at Salamis and aftermath [1]; loss of forces during return overland [1] thereby emptying Asia of its men [1].

(2 marks)

(c) How effectively does Darius' account of previous Persian kings' reigns contribute to the point of this speech?

It is geared not only to reinforce the tragedy of the huge loss of men, but also to demonstrate that Xerxes is at the end of a long line of high-performing monarchs, who built up the Persian Empire to the point at which Darius inherited. Medus built the monarchy, his successor consolidated its role; Cyrus maintained peace and added territory, maintained by his successor; Mardus was a temporary blip, but Artaphernes and eventually Darius made up for it. Darius claims that he had many campaigns, but never caused damage on the scale that Xerxes has. Darius' point is effectively that although the story has not been one of perfection, Xerxes has destroyed his own kingdom, and brought real disgrace on an unprecedented scale on his line.

(6 marks)

(d) In what ways does Aeschylus use Darius and Atossa to comment on Xerxes' invasion of Greece and its consequences?

Xerxes, both in report and in actuality, is contrasted strongly with the older and more sympathetic personalities of Atossa and Darius. They both comment on his rashness, lack of strategic sense, tendency to bite off more than he can chew etc. and they lament these characteristics. Darius, in particular, is presented as wiser, and critical of Xerxes' follies, as in the speech quoted. Atossa is the surviving parent, who is dealing with the reports from the front, although not apparently present when Xerxes comes onto the stage; she has left to gather the making of a homecomer's welcome for him. Her earlier dream speech sets the scene of foreboding, despite her proclamation that right or wrong, he remains an all-powerful monarch.

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

(15 marks)

EITHER

3 *'Aeschylus' concerns were with poetry, ritual, and celebration rather than history. Herodotus' concerns were with the idea of history and with telling a good story.'*

*How far do you agree with this assessment? You should refer to both *The Histories* and *The Persians* in your answer.*

Open discussion of both authors' achievements and probable intentions – and the likely reception of both; Aeschylus writing a dramatic presentation not long after the event for an audience of which a good proportion had taken part, contrasted or compared with Herodotus' approach to presenting the Persian invasion for a later audience, and with a different purpose and longer hindsight. What are Herodotus' particular points of focus? How do he and Aeschylus differ in what they treat as important where they coincide?

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

(40 marks)

OR

4 *Superior Greek skills, or Persian mistakes? To what extent do you think Aeschylus and Herodotus present the Greek victories of 480-479 BC in these terms? You should refer to both *The Histories* and *The Persians* in your answer.*

This should be an open discussion too, using both texts and the candidate's knowledge of the historical and strategic factors involved. Answers will probably contrast Thermopylae with Artemisium, Salamis and Plataea, and be aware of the strategies, forces deployed, and the campaigns leading to the battles; Aeschylus should add some force to the sense of the value of either side's activities.

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

(40 marks)

TOPIC 2 Greek Sculpture**EITHER**

- 5 (a) **Identify the two statues illustrated in Photographs A and B. Give the approximate dates of manufacture of both statues.**

A: the Anavyssos kouros [1] c. 530 BC [1]; B: the Antikythera Youth [1], c. 340 BC [1]. Allow 10 years later for both statues.

(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) **To what extent does the viewer interact with the statues shown in Photographs A and B in different ways?**

A is a grave marker commemorating a man who died in battle, using a familiar format – the depersonalised human form. It faces the viewer, and invites eye contact but not closeness; the inscription which went with it represented the statue speaking to the viewer. The dead man is a hero (i.e. not quite a god, but an enhanced human being) slightly set apart from the viewer. B, like the Marathon boy, is essentially a development of the freeze-frame walking pose implied by, but not realised with full anatomical naturalism, in the kouros series. He may have been a Perseus holding up Medusa's head, and is certainly inviting attention in a more dramatic way than A.

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

(15 marks)

OR

- 6 (a) **Identify the two statues illustrated in Photographs C and D. Give the approximate dates of manufacture of C and of the original of D, which is a Roman copy.**

C: the Peplos kore [1], c.530 BC [1]; D: the Eirene and Ploutos, c. 370 BC [1]. Allow 10 years later for both statues.

(4 marks)

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

C: kore format [1], dress [1], face [1], hair [1] marble [1]. D: later proportions [1], hair [1], dress [1], face [1] etc.

(6 marks)

- (c) ***How far does the statue shown in Photograph D show a different approach to the representation of women in sculpture from the statue shown in Photograph C?***

Cue for discussion of C as a votive, designed to look the viewer in the eye, and to engage with passers-by on the Athenian acropolis; the outstretched hand may have held an offering, but invites the viewer to approach the statue; the inscription probably spoke to the viewer. The imagery is intended as a presentation of a role model for the pre-marital citizen woman in one of the few public contexts in which she officially appeared. The Eirene and Ploutos are engaged with one another; they represent the mutual benefits of Peace and Wealth as a deeply inter-engaged mother and child, and the passer-by in the Athenian agora should take note, but is not being invited into the world occupied by Eirene and her baby – the married productive woman in her proper place. The home benefits from both Peace and Wealth, as does Athens.

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

(15 marks)

EITHER

- 7** ***Most Greek sculpture was intended for public display rather than private ownership. What effect do you think this had on its appearance and conventions? You should refer to at least six examples of statuary you have studied, including architectural and relief sculptures.***

Was public display a constraint or an incentive to experiment? Constraints might include subject matter, notions of decency, gender roles, slow-moving conventions of pose and gesture, scale, message if any, site. Incentives to experiment might well be the same factors. Architectural sculptures allow for narrative, but it needs to be 'readable' (or in the case of the Parthenon frieze, perhaps not?); funerary reliefs, in particular, carry some baggage about the message they convey. No single right answer is necessarily expected, but a breadth of examples, properly chosen, should provide plenty of scope.

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

(40 marks)

OR

8 *'When Greek sculptors gained the skills to make life-size bronze statues, they increased their chances of representing the human body realistically in all its movement and variety.'*

To what extent is this a fair summary of the effects of bronze technology on the development of Greek sculpture? Use at least six examples of statuary you have studied. Do not refer to the statues in Photographs A and B.

Here the reasonable expectation is a discussion of the kinds of fluidity bronze sculpture has and allows; the Piraeus Apollo, despite the kouros format, already shows a markedly more plausible version of the standard pose, though the face is still extremely stylised; faces tend to continue to be, though different models evolve over time; the greater tensile strength of bronze should make more flexible postures possible, and a much more tactile surface treatment, especially for hair. It is a nice question as to how much this can actually be seen to happen, in the examples we have. The answers should make use of original examples, but the better ones should be aware of Roman marble copies of bronze originals too.

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

(40 marks)

TOPIC 3 *Greek Tragedy*

EITHER

- 9 (a) ***Explain why Phaedra has just committed suicide.***

Four of E.g. An immediate consequence of the revelation in the previous scene [1] that the Nurse has told Hippolytus [1] against her wishes [1] about Phaedra's feelings for him [1]. Phaedra feels humiliated by Hippolytus' attitude and knowledge of her feelings [1], wants revenge on Hippolytus [1] and wishes to protect her honour [1]. She may believe that Hippolytus will tell Theseus [1].

(4 marks)

- (b) ***How far does Theseus' grief affect the way he goes on to deal with Hippolytus?***

The scene sets up an ironic parallel of Theseus' view about the kind of welcome he should be getting; he has returned, as he says, from a pious mission; he should expect to be greeted as a benefactor, with a welcoming ceremony via the open door of his own house, and the Chorus and his wife greeting him formally. Instead, as we discover, he is an aghast recipient of the news of his wife's suicide, and the sight of her body; what follows is mourning, and the discovery of the letter, followed by the curse on and banishment of Hippolytus. Instead of a celebration of the success of the mission, the advent of Theseus coincides with the destruction of his household and family. His treatment of Hippolytus reflects a view of him as a wanton wrecker of all the values his expectations imply. Hippolytus' own attitude constitutes a major irritant; Theseus' reaction is excessive and without evidence.

(6 marks)

- (c) ***'The plot of Hippolytus depends on a series of disappointed expectations.'***
How far do you think that this is true? Support your answer by reference to the whole play.

Cue for a discussion of the plot as a sequence of events which fall out in the opposite way from that expected by the individual actors. Aphrodite, Hippolytus, the Nurse, Phaedra, Theseus all say things which bring about quite different outcomes from what they expect.

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

(15 marks)

OR

- 10 (a) ***What does Teiresias (Tiresias) say in response to this speech?***

Four of e.g. Teiresias finally cracks, and reveals the dreadful secret in his heart [1], where he has hitherto spoken only of Creon as the source [1] of the city's polluted state [1]. Now he prophesies directly [1] that Creon will lose two relations [1] as a result of his actions against Antigone [1] and Polyneices [1].

(4 marks)

- (b) ***How characteristic is this speech of Creon's treatment of others in the play as a whole?***

Creon's reaction here is rather parallel to his behaviour in the scenes with both Antigone and Haemon. He displays fear of mockery, of being tricked, of loss of face – is it principle or personality? Here insecurity about others' motives and his own decisions, there about seniority and control. Paranoia is present in most of his exchanges with others up to this point, undermining the tone of his own statements of principle early in the play.

(6 marks)

- (c) ***To what extent is this scene a turning point in Antigone? Support your answer by reference to the text.***

One of several, perhaps, so there is no single right answer; an acceptable one might note that Antigone has shown that she is opposed to and destructive of Creon's whole conceptual framework. Haemon's gradual shift, in the face of Creon's intransigence, to a commitment to Antigone's cause as well as to her personally and the threat of his own suicide, reinforces Creon's own maintenance of his position; Teiresias' explosive intervention here is what changes Creon's mind, but too late to prevent the consequences of his actions.

(15 marks)

EITHER

- 11 ***'A major theme of Greek tragedy is the disintegration of the household (oikos) as a political entity.'***

How far do you think this is true of Antigone, Oedipus and Hippolytus? Support your answer by reference to all three plays.

A variant on the family theme, which should allow for discussion not only of the gender tensions, power relationships within the families featured but also state v. religious demands on the households concerned in all three plays. The concept of the honour and solidarity of the *oikos* and its members, and the disaster consequent on its breakdown is an issue explored rather differently in each of the three plays; are we left with something which can survive at the end of the play, despite the loss of some of its more prominent members, or not?

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

(40 marks)

OR

12

How central are the concepts of sin and punishment in Antigone, Oedipus and Hippolytus? You should refer to all three plays in your answer.

This is not quite the same thing as the forgiveness theme of a previous year - it does, however, relate to the divine v. personal responsibility theme. To what extent are any of the figures who suffer disaster in the three plays being punished for their transgressions? To what extent is the disaster self-inflicted or motivated by a feeling of a need to expiate guilt? Where do the outcomes which do not naturally fit that pattern belong in the cycle, if indeed there is one? Why, for example, does Oedipus not die at the end of the play? To what extent are the endings of all three plays a satisfactory closure?

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

(40 marks)