



General Certificate of Education

Classical Civilisation 6021

CIV4 Greek History and Culture

Mark Scheme

2008 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)(i) ***What was the advice given to the Argives by the oracle at Delphi?***

One of e.g. not to join the confederacy [1] and to remain independent [1]
(1 mark)

- (ii) ***How far did they act on it?***

Three of e.g. tried to join subject to agreement of the terms with Sparta [1]: 30 years' truce [1], equal command [1]; the Spartans referred the matter back to their own government [1] which refused [1] on the grounds that both their kings held equal command [1]; Argos withdrew from negotiation [1] and gave the envoys notice to quit [1].

(3 marks)

- (b) ***Herodotus' phrase 'The Argives themselves explain' (line 2) suggests a second version of events. How far did the second version differ from the first?***

Six of e.g. Negotiation with Xerxes [1] prior to his invasion [1], making a case for Argive neutrality [1] on the grounds of ethnic identity [1]; Argives accepted this argument [1] and made no promises [1], and no demands for command [1], but made the request later [1] in the context of requests from the Greeks for their support, because confident that the Spartans would say no [1] and they would then have an excuse for staying out of the way [1] judgement on extent of difference [1]

(6 marks)

- (c) ***To what extent does Herodotus' story of the embassy to Argos and its outcomes illustrate the nature of relationships between Greek states in 480-479 BC? You should support your answer by reference to the text.***

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 is clearly relevant. So are Hdt.'s account of Thermopylae, and his assertion that it was the Athenians and their fleet which were actually the deciding factor in the eventual outcome. Themistocles' strategy in concentrating joint efforts at Salamis should also be given due weight.

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

(15 marks)

OR

- 2 (a) ***Briefly describe the events of the scene that follows this opening chorus.***

Four of Atossa enters [1], expresses unease [1] echoing that expressed by the Chorus [1]; she recounts her dream [1] which presages disaster [1] and humiliation of Xerxes [1]; she solicits information about Athens [1] and receives it, and the messenger arrives [1].

(4 marks)

- (b) ***To what extent does this passage highlight themes which will be significant in the rest of the play?***

Six of: e.g. loss of youth of Persia [1], patriotism [1], apprehension at home about outcome of expedition [1], longing for their return [1], Xerxes' leadership [1], the boat bridge [1], invasion of Europe [1], the size and diversity of the army [1], a hint at hubris [1].

(6 marks)

- (c) ***How far does Aeschylus explore differences in the nature and size of the Greek and Persian forces as a theme in *The Persians*? You should support your answer by reference to the whole play.***

Cue for discussion of the chorus from which the quoted passage comes – emphasis on size and diversity and physical magnificence of the expeditionary force, but doubts about naval as opposed to land expeditions. The dialogue which follows lays emphasis on the physical bravery of the Athenians (presented as the pre-eminent and strategically crucial Greek state) but more importantly on the freedom of all the soldiers, by contrast with the enslaved status of the Persian army below command rank. Candidates should have a certain amount of freedom with what they make of the Salamis account, the fate of the Persian navy, Darius' speech, and Xerxes' lament.

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

(15 marks)

EITHER

- 3** ***How far do Herodotus and Aeschylus succeed in giving the Greeks and the Persians national identities in *The Histories* and *The Persians*? Support your answer by reference to both texts.***

Open discussion of both presentation and candidates' view of content; Hdt. presents the Persians as a whole as more inclined to cruelty, irrationality, lack of control, cowardice in defeat, duplicity, or willingness to use others' treachery, vengeful, destructive etc. They do not understand freedom, and hence the Greeks' major motivating need. Aeschylus implies or says all that too. Both texts present Xerxes as one who has brought about his own downfall, not least through lack of respect for the gods (Aeschylus' Persian gods are the Greek ones, treated in a Greek way) who take their revenge. Hdt. has space to be more sophisticated about the Greeks, who come out of it as motivated by many of the same political ambitions, but with the moral edge of the drive for freedom. A good answer should leave the reader with some sense of a national character of both sides in the conflict according to both authors.

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

(40 marks)

OR

- 4** ***'The battle of Salamis is the key to both Herodotus' and Aeschylus' versions of the Persian invasion.'* How far do you think that this is a helpful explanation of the way in which both authors constructed their versions of events? You should refer to both texts in your answer.**

The dramaturgy/ narrative construction question. Both texts do lead to Salamis as a climax, with very different moods and views, obviously, of the outcome. Both present, in the space available, an extremely detailed version of the event itself, with a major concentration on it as a turning point in the war. Good answers will pick up on the build-up towards it, and the way in which the audience's/reader's buttons are pressed, emotionally and otherwise, with the uses of suspense, dialogue, cliffhangers, treachery, rhetoric etc.

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

(40 marks)

TOPIC 2 Greek Sculpture**EITHER**

- 5 (a) Identify the site and approximate date of Statue A, and the sculptor and approximate date of the original of Statue B.**

A: Olympia, temple of Zeus [1] c. 470-450 BC [1]; **B:** (Apollo Sauroktonos) Praxiteles [1], c. 340 BC [1]. Allow 10 years later for **B**.

(4 marks)

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

A: three of: severe style/early classical anatomical style [1], influenced by bronze [1]; early classical face [1], hair [1], naturalistic stance [1].

B: three of: late classical softening of style of anatomy [1], face [1], 'feminised' version of hairdo [1], S-curve stance [1] leaning pose [1], move away from frontally presented format [1], narrative freeze rather than contextless presence [1].

(6 marks)

- (c) How far do you think Statue B represents a more developed idea of the nature of Apollo than that represented by Statue A?**

Open discussion, but likely to suggest that A is the oracular, enlightening, powerfully interventionist warrior end of the character, a son of Zeus involved in a crucial struggle – the unreconstructed Apollo; B is the evolved, slightly effete, arty tease, whose dragon-killer character is being sent up here by turning the dragon into a lizard. Characteristically late classical approach to deities seen elsewhere, including the sculptures in question 6.

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

(15 marks)

OR

- 6 (a) Identify the site and approximate date of Statue C, and the sculptor and approximate date of the original of Statue D.**

C: the Parthenon (E. pediment) [1], 447-432 BC (3rd quarter etc. of 5th century) [1];

D: (Aphrodite of Knidos) Praxiteles, c. 340 BC (Allow 10 years later or 3rd quarter etc. of 4th century) [1].

(4 marks)

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

C: three of: big girl proportions [1] dressed [1] 'wet' drapery [1], posture to fit pediment [1] and narrative [1]

D: three of: later proportions [1], nudity [1], hair [1], face [1] softening of appearance [1] move away from frontal pose [1] narrative freeze rather than contextless presence [1].

(6 marks)

(c) *How far do you think Statue D represents more developed idea of the nature of Aphrodite than that represented by Statue C?*

Cf. question 5: Aphrodite on the Parthenon presented as one of the Olympian family present at the birth of another member. Less explicit reference to the sexual angle, though the posture, bare shoulder and clinging drapery obviously refer to the erotic role of the goddess. Aphrodite of Knidos is intended as an erotic presence, and is a tease – watch how the angle of approach conditions what the viewer can see. Nudity, cult role, and the voyeur story, if known, may well contribute.

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

(15 marks)

EITHER

7 *You have been asked to write an illustrated account of the ancient Greek concept of heroism. Which six sculptures would you choose from the ones you have studied, and why? Examples may include architectural, freestanding, relief and group sculptures.*

Plenty of examples available, both legendary and quasi-historical (Tyrannicides, possibly Riace bronzes), right across the typological spectrum. The prescription has architectural narrative with identifiable heroes, most notably Herakles, and allows candidates to raise the question of the imagery of the kouros. We might hope, in better answers, for an attempt to establish a concept, if not a definition, of heroism, and even discussion of heroism as a default status in Greek legend.

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

(40 marks)

OR

8 *How far do you think that the main aim for the designer of a set of temple sculptures was to tell a story? You should refer in your answer to at least two sets of temple sculptures that you have studied.*

Yet another version, perhaps, of the format / fit with building / convention question, but a good answer ought to get into the issue of choice of story as well as mechanics and design of telling it. So the stories which appear at Aegina, Olympia and on the Parthenon should be discussed in the light of their site-specific connotations as well as easy fit with the shapes of their spaces on the building, and continuity or discontinuity enforced by metopes.

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

(40 marks)

TOPIC 3 Greek Tragedy**EITHER****9 (a) What are the major points in Creon's report of the message from Apollo?**

Four of e.g. the oracle says remove pollution/corruption from Thebes [1]; Creon tells Oedipus that the pollution results from a murder [1] and the way to cleanse it [1] is to banish the murderer [1]. He then tells Oedipus about Laius [1] and that Apollo has asked for revenge on his killers [1] who are here in Thebes [1]. He then reports Apollo as saying that Laius was killed while journeying to consult the oracle – he set out and did not come back [1]. He adds that only one witness survived [1].

(4 marks)**(b) To what extent does this passage highlight themes which will be significant in the rest of the play?**

Six of e.g. regal responsibility for his people [1], personal moral responsibility [1], sense of the city [1] as an organism in need [1], Apollo [1] and his oracle [1]; journey to Delphi [1], prophecy [1], Creon as an agent [1], paranoia about his actions and agenda [1]; commitment to following the god's directions [1].

(6 marks)**(c) How far is Oedipus the King made more effective by the audience's knowledge of the truth? You should refer to the whole play to support your answer.**

Cue for what is likely to be a necessarily brief discussion of the dramatic ironies of the plot, and its interface with the key discoveries which Oedipus makes; if answers pick up on specific quotes, including any from the set passage, such as the resonances of the sickness and the Apollo lines, all the better.

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

(15 marks)**OR****10 (a) Outline the Nurse's response to this speech.**

Four of e.g. Phaedra's situation is not unique or extraordinary [1], many other people fall in love [1]; Aphrodite is irresistible [1] and takes revenge on those who do resist [1]; many good and sensible husbands accommodate such a situation [1], many fathers do the same for their children [1]; perfection is not attainable [1] give in [1], it's a god's will [1].

(4 marks)

- (b) *How far does the whole of Phaedra's speech highlight themes which will be significant in the rest of the play?***

She says that human folly ruins lives [1] by preventing us from acting on what we know to be right [1]. She therefore tried to stick to what is right [1] and hide her feelings [1]; on failing she decided to commit suicide to preserve her and the family's honour [1]. Women are hated by everyone [1] especially when they break the rules [1]. Noble women [1] have a responsibility not to set a bad example [1]; Phaedra cannot undermine her husband [1] or wreck her sons' careers or give them the reputation of relationship with a bad mother [1]. Answers should connect at least **six** of these points with the rest of the play.

(6 marks)

- (c) *How far do you think that the use of a legendary story helped Euripides to explore the major issues of the play?***

This should produce discussion of distancing / neutralising of real moral issues and local and political or legal significance by using myth rather than even quasi-real characters. Plenty of exemplars among the identified issues. And once again, although this play uses an Athenian hero, it is not set in Athens.

(15 marks)

EITHER

- 11 *How important is the idea of self-sacrifice in Oedipus the King, Antigone and Hippolytus. You should support your answer by reference to all three plays.***

Discussion of both ritual and metaphoric instances in all three plays; Antigone, Phaedra, and Oedipus all self-sacrifice in some sense, as do Hippolytus and Jocasta, one could argue, and so perhaps do other characters. All three plays have a sacrificial or quasi-sacrificial ritual in a key scene; a good answer should make use of both symbolic and human instances.

MAX Level 3 if only two plays discussed

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

(40 marks)

OR

12 *How far do the endings of Oedipus the King, Antigone and Hippolytus achieve closure to the story? You should refer to all three plays in your answer.*

Open discussion of the End of the Story, from the point of view of both the underlying legendary material and the playwright's treatment of it. Possible lines of attack could include tragic endings, catharsis, divine retribution, moral of the story, preparation for the end in the structure of the play, where the climax sits in relation to the end, twists in the tail, awareness that each play was part of a trilogy about which, in these instances, we know very little.

MAX Level 3 if only two plays discussed

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

(40 marks)