

General Certificate of Education  
Advanced Subsidiary Level

**Confidential**

**8283/01**  
**CLASSICAL STUDIES**

**October/November 2006**

Maximum Mark: 50

## **Marking Scheme**

### **Important Notice**

Marking schemes have been issued on the basis of **one** copy per Assistant Examiner and **two** copies per Team Leader.



UNIVERSITY *of* CAMBRIDGE  
International Examinations

November 2006  
 New Zealand Classical Studies  
 Mark Schedule  
 8283/01 Section One : Alexander the Great

**QUESTION ONE (12.5 marks each)**

- (a)
- (i) Gedrosia (.5)
  - (ii) Semiramis was the queen of Babylon and Cyrus had been a king of Persia (2)
  - (iii) Nearchus was leading the naval voyage (2)
  - (iv) The fleet would need supplies, especially water, so the land force would gather these. (2)
  - (v) He divided his cavalry and devastated the inhabited area. Once the locals surrendered, he showed mercy and appointed Apollophanes as their leader. (4)
  - (vi) He always tries to surpass those who went before and cannot bear to fail to surpass legendary Persian leaders (2)
- (b)
- (i) Asia Minor (.5)
  - (ii) Alexander had ignored requests for a dawn attack, preferring to win a more impressive victory. He set out his battle line as normal, but put his cavalry between the hypaspists and the Companions. This caused the Persians to redeploy troops and weaken their centre. A diagonal charge caused the decisive incident to occur. (4)
  - (iii) Mercenaries fighting on the Persian side. (2)
  - (iv) Philip (1), to unify Greece in a common peace (2).
  - (v) patron goddess of Athens/goddess of warfare (1)
  - (vi) because the Spartans had refused to submit to Philip and were the only ones not to join the League. (2)
- (c)
- (i) His men were disheartened by recent defeats and opposed Alexander (2)
  - (ii) India (✓) .5
  - (iii) The river Hyphasis/Beas (1)
  - (iv) The Eastern Ocean (1)
  - (v) He feels strong emotion at not getting the full support of his men, wishing for more glory for himself and his men. However, he does bow to the inevitable, realising that he will not be able to push his men further. (3)
  - (vi) He has twelve siege-tower high towers erected, one for each of the Olympian gods. (3)
  - (vii) He dies and has a magnificent funeral (2)

**QUESTION TWO (12.5 marks each)**

- (i) Olympias was not of Macedonian birth, but had been born into the Molossian dynasty of Epirus, and was proud of her descent from the legendary Achilles. She was passionate and jealous, especially in her protection of Alexander's interests in Philip's court. She was an ardent worshipper of Dionysus and was an accomplished snake-handler. She was prone to taking an active role in politics, although this was unpopular. However, when Alexander came to power, he stopped this. As a boy, his father was rarely at home, so his mother would have been the dominant parent. Her rage (as seen in her later murder of Europa and Cleopatra, among others) could have had an effect on the boy. She may have encouraged Alexander to see himself

as a descendant of Achilles. Her barbarian blood caused some of the Macedonian nobles to see Alexander as not a 'legitimate heir', forcing Alexander to take sides against his father. Later, when Olympias has Cleopatra murdered, Alexander is distressed by her brutality, but backs her up. Alexander told no one apart from his mother what occurred in the shrine of Ammon, showing his closeness to her. Plutarch tells us that she criticised Alexander for his generosity to his men, suggesting that she was a ruthless character.

(ii) Several points may be discussed, including:

- Parmenio had been Philip's trusted general, and continued this role under Alexander, willingly sacrificing his son-in-law to show his devotion to the King.
- He is chosen as Alexander's second in command for the invasion of Asia Minor
- It is significant that at Granicus, Parmenio's advice would have led to an easier, if less dramatic, victory, but that it was ignored by the glory-seeking Alexander
- Parmenio demonstrates military success, such as at the Syrian gates, showing that he deserved his position as Alexander's 'Number Two'
- Alexander jokes about Parmenio outside Tyre, but this was later seen as an attempt to denigrate him
- Parmenio's son, Philotas is accused of treason for not informing Alexander of a potential threat to his life. He is executed, according to custom. It is seen as an attempt to incriminate Philotas, who had become unpopular with Alexander and the other Macedonian leaders because of his boasting.
- Parmenio is brutally, and illegally, murdered for his son's 'crime'. Expect discussion of how this act shows Alexander's paranoia, or insecurity.

(iii) While in Egypt, Alexander decided to visit the oracle at Siwah. The shrine was sacred to Ammon, an Egyptian god who had been identified by the Greeks with Zeus. Expect candidates to describe Alexander's journey, including the meeting with the envoys from Cyrene and the 'omens'. He is greeted as the 'son of Ammon.' The god apparently told him that he would rule the world, and that he was invincible, leading to rumours that Alexander believed he was the son of a god. He wrote to his mother to tell her what had been said. This claim did not always help him, as some of his men believed he was going too far with such an outrageous claim, although he did defeat the Persians at Gaugamela at about the same time, as well as being crowned Egyptian Pharaoh, so it could be said that he was feeling proud about himself. He did use this incident as a form of propaganda, and requested that he be greeted as 'son of Ammon', although he did not seem to believe it himself - in 324, he requested that he be deified by the Greeks.

### QUESTION THREE (25 marks)

(a) Expect discussion of many points, which may be grouped:

- his desire to surpass those who had gone before, such as his father, Heracles, Cyrus and Semiramis.
- the loyalty and affection felt by his men, including their later disagreements with him
- his problem with admitting failure
- his charming behaviour towards the women left behind by his enemies
- significant events that were designed to promulgate popularity, such as Ammon and the Gordian knot
- political marriages for himself and his men
- association with mythical heroes, such as Achilles
- successful manipulation of image and propaganda.

(b) Candidates should not spend too much time, if any, discussing any possible homosexual nature to the relationship - it is the effect that the friendship had on Alexander that is asked for. It is significant, however, that when Alexander reaches Troy, he puts a wreath on Achilles' tomb, while Hephaestion lays one on Patroclus' tomb. The two had been childhood friends, and even dressed alike - much to Sisygambis' confusion. Hephaestion is a military leader of renown and considerable

ability - Alexander often trusts him to lead parts of his army, showing respect and trust. He appears, at times, to be Alexander's 'deputy,' although he is rivalled by Craterus. When the *proskynesis* issue comes up, it is Hephaistion whom Alexander entrusts with the responsibility of explaining the position to the Macedonians and Greeks. It is Hephaistion that is sent to quell Porus' rebellion, and in the Median capital, it is Hephaistion who is promoted to Chiliarch. When he dies, Alexander's excessive grief shows us the strength of his feelings for his friend. Several points may be made here. Candidates should explain how each of their points tells us something about Alexander

## NEW ZEALAND CLASSICS 2006

### SOCRATES Mark Scheme

#### Question 1

- (a)
- i. Corrupting the young and worshipping gods not recognised by the state (1 each).
  - ii. Meletus, Anytus, Lycon (.5 each).
  - ~~iv~~.iii. Homer (.5) and Hesiod (.5). Disagreement over the Trojan War (1).
  - ~~v~~.iv. The Robe was the Peplos woven to adorn the statue of Athena (1). It was presented to her every four years at the Greta Panathenaic Festival to honour Athena (1). Her statue was located in the Erechtheum on the Acropolis, the religious centre of Athens (1).
  - ~~vi~~.v. "What is agreeable to the gods is holy (1), what is not agreeable is unholy" (1).
  - ~~vii~~.vi. His irony (.5), where his claims to ignorance is used to discover people's ideas (.5). It causes frustration in his interlocutor (1)
- (b)
- i. Free meals for life(.5) in the Prytaneum (.5) just like the winners of the Olympic Games (.5)
  - ii. He claims he has benefited the state (.5) by his continuous questioning (.5) so deserves a reward (.5) not punishment (.5). 9
  - iii. Imprisonment (1), banishment (1) or a fine (1).
  - iv. That he would have to be desperately in love with life to do this. (1)
  - v. 3,000 drachmas (1)
  - vi. Any two from Crito, Plato, Critobulus or Apollodorus (2)
  - vii. They rejected his idea and voted for the death penalty (1) by an increased majority (1).
- (c)
- i. In Socrates' death cell (.5)
  - ii. Simmias and Crito. (2)
  - iii. Aesop (1)
  - iv. Xanthippe (1). She had been sent away for being overemotional. (1)
  - v. The Orphics in particular had theories about the body being a prison for the soul (1).
  - vi. Whether suicide is wrong (1)
  - vii. The philosopher desires to understand the Ideas of things (1) without the distractions of the body (1) such as hunger and lust (1). Death is the culmination of the philosopher's search for wisdom (1) which is the sole basis of morality (1).

## Question 2

- i. Discussion should include the following points;
- Holiness is what is agreeable to the gods – too broad, especially as the gods frequently disagree with each other. .
- Holiness is what is divinely approved – circular argument; what the gods approve is holy, what is holy is what the gods approve.
- Holiness is the part of justice concerned with looking after the gods – what does such a service contribute to the gods?
- Holiness is knowledge of how to pray and sacrifice – like trade
- Holiness produces gratification for the gods – back to divine approval.
- ii. Socrates uses various methods in his discussions. Candidates should mention
- Irony – pretended ignorance
- Elenchus – examining the views of others (found in *Euthyphro* and *Apology*) leading to contradictory views
- Dialectic – conversation, rather than questioning
- Analogy – using examples to clarify the argument
- Myth – using stories of the gods to clarify an argument
- Humour – to make the dialogue more interesting
- Caricature – parodying Socrates' opponents (and indeed himself)
- Candidates should discuss from one dialogue. They need to give examples from the text to back up their points, not simply list them. They should also discuss both the strengths of the method (winning the argument, disproving points) and the weaknesses (angering the interlocutor, never actually coming to a conclusion)
- iii. Socrates is endangering his friends, who will be blamed for his death. He should not worry about the risks they are running. He should not worry about the money needed for the escape. There are places he could lead a comfortable life after escaping. He is helping his enemies by not escaping. He is not behaving properly towards his children. It is cowardly to accept death without resisting it. Socrates states that the view of the majority is not as important as expert advice. Acts of injustice should never be committed. He introduces the Laws of Athens to strengthen the case that one should always do right, irrespective of the cost. He will achieve nothing by escaping, except a bad name and problems in the Underworld.

do  
up  
gaps  
- correct  
format

### Question 3

- (a) Socrates does not produce an ordinary defence speech, but makes the kind of speech he is used to producing in normal life. He spends a lot of time refuting the false picture of himself as seen in Aristophanes' *Clouds*. He talks a great deal about why he is not a teacher, like the Sophists. He asserts that his search has been to find a wiser man than himself after the comment by the oracle at Delphi that he was the wisest man alive. This has resulted in people disliking him, personal poverty and wealthy youths imitating him, which is why he is accused of corrupting them. He comments on his lack of public life. The only areas where he does answer the charges are when dealing with the imitation of young men, and his "inner voice".
- (b) Socrates maintained his principles until the end of his life. He gave examples during *The Apology* of actions, such as resisting the Thirty Tyrants and objecting to the execution of the generals after Arginusae, where he put his principles ahead of his own safety. He would act according to the advice of his *daemon*, and always put the benefit of his soul before physical comfort, seeking, as he put it, to discover the truth. He accepted the sentence of the court, and refused to attempt to circumvent it. This can be seen in *Crito*, where he resists the attempts of his friends to free him, as it would be against the law to do so. He produces the idea of the Laws to justify his refusal to escape. In *Phaedo*, he maintains that the true philosopher welcomes death, so he will die with a glad heart. His last wish was to ensure that his debt to Asclepius was paid. 9

### SECTION THREE : ARISTOPHANES

Answer ONE of the following three questions.

***EITHER:***

**QUESTION ONE (25 marks)**

Choose two of the following passages and answer the questions which follow them:

(a)

- i. Xanthias is addressing Sosias. [1.5]
- ii. Prologue [1]
- iii. Founder [1]
- iv. Any **three** of the following: [3]
  - Lack of ancestry
  - Commonplace tragedies
  - Plots revolve around unsavoury topics
  - His religious beliefs
  - Unworthy characters on stage
  - Teaching people to think/speak
  - Staging poor moral examples
- v. Personal response. Reward any view as long as it is supported by the text. [3]
- vi. Anticleon. [1]
- vii. Stop him serving on the jury. [1] Trialophile. [1]



(b)

- i. Athens [.5] Save the city [1]
- ii. Persians [1]
- iii. Paid for serving on the jury [1]
- iv. Represents old-fashioned virtues and wisdom such as courage, integrity, justice etc. Qualities which enabled the Athenians to beat the enemy and are what the state needs now. Is Euripides' wisdom -- his fresh approach to morality, religion etc partly responsible for the state Athens was in? [2]
- v. Lenaia [1] Performed mainly to Athenians so likely to be more outspoken. [1]
- vi. In the passage Dionysus is
  - In control – “You’ll have to think of something”, “Oh no you don’t”
  - Funny – joke about the jurymen’s pay
  - Clever – Quoting Euripides’ tragedies back to him

Elsewhere he is very different;

- Very feminine in appearance and comical
- Timid – Knocking at Heracles’ door
- Petrified – Empusa
- Idiotic – some of his comments in the agon [5]

(c)

- i. Give up being a juryman [.5] Juryman's cloak [1]
- ii. Any **three** of the following: [3]
  - Attacked Xanthias
  - Verbally abused the people he was drinking with
  - Abducted a flute girl
  - Knocked off some of the baking woman's bread
  - Attacked a citizen
- iii. Serving on a jury [1]
- iv. Battles of Marathon and Salamis [2]
- v. Spartan shoes [1]
- vi. Any **four** of the following: [4]
  - Procleon's attachment to the cloak
  - Use of props – gown and tatty cloak
  - Role reversal – son looking after father
  - Scatological – grilled sprats
  - Procleon's characterisation – wearing clothes of his enemy, not appreciating modern taste, lack of knowledge (Sardis)

## QUESTION TWO Mini Essays (12.5 marks each)

(i)

Candidates should make reference to the following types of humour and find relevant examples from *Frogs*.

Satire

- Impersonation
- Visual Humour
- Verbal Humour
- Topical Allusions
- Sex and religion
- Situation comedy
- Scatological Humour

(ii)

Aristophanes does not seem to condemn the Athenian jury system totally. He intends to point out the various abuses that occur within it. He condemns the vindictiveness of the jurymen, shown by the chorus of wasps. He points out the Athenian love of sitting on a jury. Aristophanes disapproves of the corruptions that are rife in the system – the jurymen are susceptible to influential speeches, especially by the fact that if harsh fines were not imposed on victims then the jury pay would be reduced. They are also susceptible to bribery outside the court. The character of Procleon is itself a criticism of the jury system and Aristophanes condemns the fact that the jurymen are being manipulated by the demagogues and wants to point out that the power they have is an illusion. ✓ reduced

(iii)

Depending on candidates' choice of scenes they should display a knowledge of the use of the logeion, skene, orchestra, parodos, costumes, masks, ekklyema, mechane etc and the influence they might have had on their chosen examples.

**When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.**

### **QUESTION THREE (25 marks)**

(a)

The structure of Attic comedy is a platform to present social and political messages.

#### **Social:**

- Demagogues using elderly jurymen to influence the politics of the polis
- Traditional ways in the guise of Procleon who is a representative of the generation who fought at Marathon to create the empire that Athens was relying on to defend itself in the Peloponnesian war versus new ways in the form of Anticleon who enjoys many pleasures that life brings and prides himself on his ability to influence others.

#### **Political:**

- The jury system and Cleon's interference in it for his own gain
- His attempt to buy the jurors' support by increasing their pay
- That the polis is in a bad way and that demagogues are making wrong decisions

(b)

This question is designed to allow candidates to talk about the contemporary backdrop of life in Athens for when the play was set, the relevance of the message Aristophanes is putting across in it and the dramatic effectiveness of the play itself.

The introductory note of the Penguin translation amply covers the first of these points (pp.149-151)

The message is essentially that Athens needs a return to old fashioned values, symbolically seen in Dionysus' choice of Aeschylus as the poet who can save the city. Politically traditional style leaders have been replaced by new style extreme democratic demagogues. Since 411 many citizens have been disenfranchised. On the other hand slaves at Arginusae have gained citizenship. Socially Athens is in a state of confusion, paralleled in Xanthias and Dionysus' behaviour and the remarks in the agon about Athenians' behaviour and lack of moral stature because of Euripides' plays.

As for theatrical value, candidates should make reference to:

- Characterisation
- Structure of plot
- Fantasy
- Extravagance of two Choruses
- Political sexual humour
- Slapstick etc.

**When allocating marks, refer to attached criteria for essay marking.**

## SECTION FOUR: GREEK VASE PAINTING

Answer ONE of the following three questions.

**EITHER**

### QUESTION ONE (25 marks)

Refer to Plates 1 - 3 in the booklet attached. Choose **two** of the plates and answer the appropriate questions.

(a) **Plate 1**

- i. **Name the potter and painter of this pot.** [2]  
Painter: Kleitias  
Potter: Ergotimos
- ii. **Name the shape of this pot and give its function.** [2]  
volute krater  
mixing wine and water
- iii. **When was the pot made and what technique was used to decorate it?** [1.5]  
c.570 B.C.  
Black-figure technique
- iv. **Name two aspects of orientalising decoration used by the painter of this pot.** [2]  
Any **two** of:  
miniaturist style  
mythological animals  
exotic motifs [lotus/palmette designs]
- v. **Choose any one of the narrative bands. Give the subject matter of the band and show how the painter has made it vivid .** [5]  
There is no model answer for this question as much will depend upon which band the candidate chooses.  
Identification of the narrative band (1)  
Comment (4)  
Expect candidates to comment on the number of figures, amount of detail and use of colour.

(b) **Plate 2**

- i. **Name the painter of this pot. Why is he given this name?** [1.5]  
The pot was made by Amasis and the painter is therefore known as the Amasis Painter.
- ii. **What shape is the pot and for what purpose was it used?** [2]  
Shape: lekythos  
Function: storing and carrying oil
- iii. **Approximately when was this pot made?** [1]  
560-550 B.C.
- iv. **Briefly explain what is depicted on this pot.** [3]  
On the main band the Amasis Painter has depicted women involved in the various stages of the wool-working process.  
On the band on the neck there is a seated woman between two standing men. The woman may be a bride.
- v. **State two aspects of the black-figure technique which the painter has used to depict the figures.** [2]  
The Amasis Painter has used incision to show embroidered decoration on the clothes.  
The Amasis Painter has used white paint to depict female flesh.
- vi. **How has the painter attempted to show depth in the scenes from this pot?** [3]  
There are two women standing in front of the loom, making them seem further back. Arms are shown in front and behind figures. Feet are shown to disappear behind kalathoi.

- c) **Plate 3**
- i. **Name the shape of this pot and give its function.** [1.5]  
Shape: hydria  
Function: collecting/storing water
- ii. **Who painted this pot, and when?** [2]  
Kleophrades Painter  
490-80 B.C.
- iii. **Name three of the scenes depicted on this pot.** [3]  
The death of King Priam at the hands of Neoptolemus  
The rape of Cassandra by Ajax  
Aeneas escaping with Anchises and Ascanius
- iv. **Explain how the scenes depicted are typical of the period of transition from the Archaic style to the Classical style of vase-painting. Refer to specific examples from the pot in your answer.** [6]

The scene is early red-figure with considerable emotional content. Some features of the Archaic style survive. Thus, all the heads, with the exception of that of Astyanax, are shown in profile and the bodies turn in unnatural ways. There are fine attempts at foreshortening and the drapery is depicted in an effective manner, far removed from the geometric rigidity of many black-figure depictions. Expect candidates to refer to specific figures to explain their answers.

**OR:**

**QUESTION TWO (12.5 marks each = 25 marks)**

Write a mini-essay on each of **two** of the following topics:

- i. **Analyse the style and composition of Exekias's kylix depicting Dionysos. Make specific reference to details from the pot in your answer.**

There is much on which candidates may wish to comment. Exekias has used the whole of the interior for his design. The boat on which Dionysos sails is placed in the centre and is offset between the handles. When the cup was in use, this would have given the impression that Dionysos was indeed sailing on the 'wine-dark sea'. The white sail draws attention to the boat.

Dionysos is a huge figure who dominates the composition. He is recognisable from the kantharos and the vines and the story in general. Exekias has used shapes of elements of the design to echo and emphasise the shape of the kylix e.g. hull, sail, grapes, dolphins. Everything is perfectly balanced - there are seven dolphins and seven bunches of grapes.

Credit any sensible observations.

- ii. **Describe the way in which vase-painters portrayed any three gods or goddesses. Why were they portrayed in this way? In your answer you should refer to specific details from examples of pots you have studied.**

There is no model answer here as the content of the answers will depend on which of the gods are chosen for detailed consideration. Candidates should be able to refer to Athena, Dionysos, Apollo, Hermes and Hephaistos.

Painters gradually built up an iconography for depicting gods and heroes so that they would be instantly recognisable in a given scene without the need for individuals to be named. For example, Athena is usually depicted in a peplos, with the aegis, a helmet, a spear and a shield. Dionysos is usually portrayed with long hair, a beard, flowing robes, with ivy and vines surrounding him and a kantharos in hand. He often wears a panther skin, too, and is accompanied by maenads and/or satyrs.

- iii. **Who were the Mannerist Painters? What were the features of decoration typical of such painters. In your answer you should include reference to two scenes from the pots you have studied.**

The Mannerists were a group of painters who continued to paint in the manner of Archaic red-figure rather than explore the new developments of the Classical period. The choice to emphasise and exaggerate individual features make the Mannerists style of painting rather theatrical and appealing.

Expect candidates to discuss drapery, decoration, poses and gestures which are deliberately exaggerated and designed to make figures look more elegant.

Candidates should be able to refer to the Meidias Painter's hydria which depicts a languid Herakles and women decked out in elaborate drapery, and the abduction of the daughters of Leucippos.



OR:

**QUESTION THREE (25 marks)**

Choose **one** of the following topics and write a long essay on it:

**Either:**

(a)

**With reference to at least two examples of pots from each technique, explain whether you prefer black-figure or red-figure pots.**

There is no model answer here. Much will depend upon the pots chosen and the level of detail used in an appropriate way. The answer needs to be more than a development of vase-painting technique. A candidate needs to identify aspects of both techniques which make them visually interesting and support the points with reference to recognisable pots. There should be reference to at least two pots from both techniques.

**Or:**

(b)

**Stories connected with the Trojan War were very popular in Greek Art. What opportunities and challenges did the subject of the Trojan War offer to vase-painters? In your answer you should refer to specific details from some of the pots you have studied.**

The Trojan War on vases has overtones of the triumph of the Greeks against barbarians. War is always an emotive subject; it allows for duels between heroes [Berlin Painter: Achilles and Ajax]; pathetic vignettes [Francois Vase: Ajax carrying the body of the dead Achilles; the Penthesilea pots]; action packed scenes [Francois Vase: Achilles's pursuit of Troilos]; tear-jerking action [Kleophrades Painter: fall of Troy hydria]. The subject, therefore, presented painters with a wealth of opportunities to show their skills in depicting a range of stories and capturing a variety of moods which reflected the glory of war or the pathos of war.

The stories surrounding the Trojan War [the judgement of Paris, the abduction of Helen, and Achilles and Ajax playing a board game] ~~we~~ also offered opportunities for painters to show off their story-telling ability. 7

The challenges presented depended upon the shape of the pot, the technique chosen and the precise story chosen by the artist. The stories were so popular that there was always a market for pots depicting this subject matter. Artists had to build on the work of earlier painters and make their own work stand out from the rest.

There are several pots in the ones specified for study which candidates may use to answer this question. Credit those with knowledge of pots outside the specification.

Wesley