

**MARK SCHEME for the October/November 2010 question paper
for the guidance of teachers**

8283 CLASSICAL STUDIES

8283/13

Paper 1 (Greek Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

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SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

EITHER

1 Choose *two* of the following passages and answer the questions which follow them.

- (a) (i) **When was Alexander in Gordium?** [0.5]
330 BC.
- (ii) **Where was Gordium?** [1]
Near Ankara in Turkey/Asia Minor.
- (iii) **Briefly describe what happened when Alexander encountered the Gordian Knot.** [4]
Midas, the founder of Gordium, had wandered into Phrygia at the moment an oracle had prophesied that the founder of the city would arrive. His wagon had been held together by a complicated knot. Tradition had it that the man who untied it would achieve great power in Asia Minor. Alexander sliced through it with his sword.
- (iv) **Who had been the leader of the Athenian prisoners?** [1]
Memnon.
- (v) **Briefly describe the battle of Granicus.** [5]
It was fought near Troy; the first major battle against Persians. Alexander crossed the river into the Persian midst, cavalries clashed, Alexander won, his infantry protecting his cavalry.
- (vi) **Where did Alexander go after Gordium?** [1]
Ancyra.
- (b) (i) **In which year did Cleitus die?** [0.5]
328 BC.
- (ii) **What had Cleitus done to help Alexander at the battle of Granicus?** [2]
He saved Alexander's life, after Alexander had been injured.
- (iii) **Briefly describe what has led up to this argument.** [5]
Alexander had been worried because of a dream in which Cleitus had been socialising with Parmenio's sons. Cleitus had abandoned a sacrifice earlier and three surviving sheep had followed him into Alexander's presence, which was seen as a bad omen. Much drinking and banter ensue. Cleitus responds badly to being called a coward.
- (iv) **What happens immediately after this passage?** [5]
Cleitus challenges Alexander to be open. Alexander tried to kill him, but is unable to find his dagger. Cleitus is removed, but bursts back in, quoting Euripides, so Alexander spears him.

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- (c) (i) **Where is this temple of Ammon?** [0.5]
Siwah, Libya.
- (ii) **Briefly describe the murder of Philip.** [4]
336 BC, Aegae; at the marriage of his daughter, one of his bodyguards, Pausanias, killed him.
- (iii) **Why might Philip have been killed?** [4]
Various reasons have been suggested. Pausanias may have been a jealous ex-lover of Philip, when Philip abandoned him for another man, who committed suicide when Pausanias taunted him. Attalus was a friend of the other man, and humiliated Pausanias with sexual assault.
Other reasons include the plotting of Olympias, Persian assassinate on, the possible involvement of Attalus.
Reward sensible data.
- (iv) **How old was Alexander when he became king?** [1]
20.
- (v) **Why had he come to this temple?** [3]
The Oracle was supposed to be infallible; he wanted to further his standing; he wanted to rival Heracles and Perseus who had come to this shrine.

OR

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

- (a) **Discuss the impact of Hephaestion on Alexander's life and career.** [12.5]
Points for discussion include:
- the childhood friendship between the two – there may be discussion of homosexuality;
 - the connections made between Alexander and Hephaestion and Achilles and Patroclus, as shown at Troy;
 - their similar styles of dress as noticed by Sisygambis;
 - his role in the proskynesis issue;
 - Hephaestion's suitability as a military adviser, as seen by his successes as a military leader;
 - his role in Alexander's army as Alexander's right arm – putting down Porus and his becoming Chilarch;
 - Alexander's reaction to his death.
- (b) **Discuss the role that Parmenio played in Alexander's campaigns.** [12.5]
Points for discussion include:
- Parmenio's role as Philip's general;
 - his serving Alexander;
 - his sacrifice of his son-in-law to please Alexander;
 - his role in the invasion of Asia Minor;
 - the way that Alexander ignored his sensible advice at Granicus;
 - Parmenio's military skill, such as at the Syrian gates;
 - Alexander's jokes/insults about Parmenio outside Tyre;
 - there may be discussion of Philotas and the way in which he was Alexander's friend before becoming embroiled in a conspiracy and being executed;
 - Parmenio's son, Philotas, is accused of treason for not informing Alexander of a plot;
 - Parmenio's death as a result of Alexander's paranoia.

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(c) How successful do you think that Alexander was as leader before he left Greece to go East? [12.5]

Points for discussion include:

- his assumption of command over the Macedonian soldiery;
- quelling of the revolting Greek states – he refused to relinquish control of them;
- his defeat of the Thessalians;
- his becoming leader of the Corinthian League;
- his terrorising of Thebes;
- Athens' change of heart over Macedonians – they even apologised for Demosthenes' anti-Philippic stance;
- his close relationship with Athens.

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

OR

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

EITHER:

(a) How successful was Alexander in manipulating public opinion of himself? [25]

Points for discussion include:

- manipulation of religious systems - his belief in his parentage in Ammon and/or Zeus;
- use of mythological ancestry to promote his greatness;
- his close relationship with his men which encouraged hero worship and affection from his people;
- his supervision of images made of him during his lifetime to ensure that they were flattering;
- his adoption of local customs to promote his image in new areas;
- the importance to him of being seen by his people.

(b) 'Alexander's upbringing prepared him well for life.' How far do you agree with this statement? [25]

Expect discussion of both parents and the impact on Alexander's development. Points may include:

- Olympias' pride in and belief in her descent from the legendary Achilles – a belief fostered in Alexander;
- her protection of Alexander's interests in her husband's court;
- her fervent worship of Dionysus;
- her active role in politics – not typical for a woman at this time;
- his father's frequent absence and his mother forcing him to take sides;
- her murder of potential rivals;
- his closeness to her;
- Philip's pride in being Greek and determination to rule Greece – a role model?
- Philip's manipulation of public opinion;
- his cruel treatment of Alexander's mother;
- his controlled character- lack of warmth towards his son;
- Aristotle and other aspects of his training may well be usefully mentioned.

Refer to attached criteria for marking long essays.

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SECTION TWO: SOCRATES

Answer ONE of the following three questions.

EITHER

1 Choose *two* of the following passages and answer the questions that follow them.

- (a) (i) **Exactly where does this dialogue take place?** [1.5]
Before the Court of the king Archon in the Agora.
- (ii) **Briefly describe the case that Euthyphro is bringing.** [2]
He is prosecuting his father for the homicide of a labourer who killed a servant. He was tied up and left in a ditch, where he died.
- (iii) **Why does Socrates seek Euthyphro's help at the beginning of the dialogue?** [2]
He is being prosecuted for impiety and as Euthyphro is considered to be an expert on holiness, he wants his help to escape the charge.
- (iv) **What definition of holiness is given in this passage, and why does Socrates reject this definition?** [4]
Holiness is looking after the gods.
Socrates gets Euthyphro to admit that looking after the gods means improving them. As the gods are better than men, they cannot be improved by the service of men.
- (v) **Give one example of the Socratic method found in this passage. How effective do you think the method is?** [3]
Irony – flattering the interlocutor through pretended ignorance, which draws him out into expressing a further opinion.
Analogy – looking after the gods is compared to human activity, which makes the argument easier to follow, but is not necessarily an accurate comparison.
- (b) (i) **Name two of the 'geniuses' Socrates has just mentioned.** [2]
Gorgias of Leontini, Prodicus of Cos, Hippias of Elis, Evenus of Paros.
(any 2 – 1 each)
- (ii) **To which god is Socrates referring?** [0.5]
Apollo.
- (iii) **Explain what Socrates is talking about when he mentions 'expulsion and restoration'.** [2]
The expulsion of the Democrats by the Thirty Tyrants, and their subsequent restoration in 404 BC.
- (iv) **What question did Chaerophon ask the oracle? What was the oracle's answer?** [2]
Whether anyone was wiser than Socrates. The answer was that there was no-one.
- (v) **Briefly describe how Socrates attempted to discover the truth of the oracle's answer.** [3]
Socrates decided to question people with a reputation for wisdom. In turn he questioned a politician, poets and skilled craftsmen.
- (vi) **What conclusion did Socrates come to as a result of his efforts?** [2]
He decided he was wiser than they because he was aware of his ignorance, unlike them.

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(vii) **What does Socrates say was the result of his efforts to discover the truth of the oracle's answer?** [1]

It aroused a great deal of personal hostility to Socrates.

(c) (i) **Why does Socrates have to wait until the 'day after the boat arrives' to die?** [2.5]

The ship is the one sent by the Athenians to Delos each year as part of a religious festival. Until the ship returned, no executions were possible.

(ii) **'To the pleasant land of Phthia...'. Which poet is Socrates quoting here?** [1]

Homer.

(iii) **What point is Crito making in this passage in his attempts to persuade Socrates to escape?** [2]

Crito is stating that if he does not help Socrates to escape, he will gain a public reputation as someone who abandons his friends without trying to help them.

(iv) **What answer does Socrates make in reply to Crito's point?** [3]

Socrates tells Crito that the only important reputation is amongst the people who matter, and a public reputation is worthless. Crito should realise that a public reputation cannot make a man 'wise or foolish'.

(v) **State three reasons which Crito goes on to give for Socrates to escape.** [3]

He does not need to worry about his friends.

There is plenty of money available.

There are places of refuge.

He is acting unjustly by aiding his enemies.

He is acting unjustly by abandoning his sons.

He is a coward to accept the situation. **(any 3)**

(vi) **Name one person, other than Crito, who is prepared to help Socrates escape.** [1]

Simmius of Thebes, Cebes **(any 1)**

OR

2 **Write a mini-essay on each of two of the following:** [25]

(a) **What did Socrates say to the jury both after being found guilty and after being condemned to death? How do his words illustrate his personal beliefs?** [12.5]

After being found guilty, Socrates has to propose an alternative penalty. He suggests that he should receive free meals for life in the Council House, like Olympic victors, due to his services to the state. He eventually settles for a fine. After the death penalty, he attributes this to his lack of the usual behaviour of a guilty man. He considers his accusers to be more guilty than him. He tells the jury that he is not afraid of death; death is either eternal sleep, or a chance to meet figures from the past. He tells the jury that they too should look forward to death.

His words show that he still believes he was right in how he behaved, that he will not compromise his personal beliefs, and his views on death. Also he can not help himself in still trying to preach to the jury.

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- (b) How far would you agree that Plato's *Crito* shows Socrates to have been a man of high personal principles? [12.5]

Socrates is given a chance to escape execution by his friends, who have made the necessary arrangements. Socrates refuses to escape, principally because it would go against his principles. He will only accept advice from 'experts', rather than the general public, especially in matters concerning the soul. Having lived by the "Laws" all his life, he will not act unlawfully just to save his life. He also felt that if he abandoned his principles to save his life, then he would be seen as being hypocritical, and would undermine his teaching.

- (c) How does Socrates' behaviour in *The Last Days of Socrates* reflect his view of the citizen in public life?

Socrates believed that a citizen should take part in the public life of the city. In *Crito*, he maintains that a citizen should obey the Laws of the State. He is prepared to die, rather than break the laws. He was a soldier in the Athenian army, as mentioned in *Apology*. However, he kept his participation in public life to a minimum. He served in the Council, as did virtually all citizens, but even here he stood up for the laws by refusing to sanction the illegal trial of the generals after the Battle of Arginusae, going against public opinion.

Socrates also states that a truly just man cannot take part or survive in a democracy.

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

OR

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

EITHER:

- (a) 'The *Apology* did more harm than good to Socrates' defence against the charges brought against him.' Explain how far you agree with this statement. [25]

The *Apology* does not really address the charges laid against Socrates. During the speech, he counters the prejudice of normal Athenians. However, by questioning Meletus, Socrates proves that the charge of corrupting the young is unfounded. He also shows that he takes part in the religious life of the state, and believes the oracle of Apollo. However, his method of confusing Meletus and his account of his attempts to discover the truth of the oracle simply serve to confirm the prejudices the jury are accused of harbouring. His attitude and similarity to the Sophists also had a negative effect on the jury. The fact that he sets great store by his private *daimonion* seems to confirm that he does indeed 'worship gods not recognised by the state'.

Candidates will need to refer to the text in their answer. The fact that not only was Socrates found guilty, but condemned to death by an increased majority, implies that the *Apology* did more harm than good to Socrates' defence.

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OR

(b) What did Socrates believe about death and the soul? How consistent are Socrates' views on death and the soul in *The Last Days of Socrates*? [25]

In all the works, the soul is seen as the most important aspect of a man's existence, more important than the body. In *Phaedo*, the body is seen as a hindrance to the philosopher. Death is seen as nothing to fear. In the *Apology*, death is seen as either like an endless sleep, or a migration of the soul to a place where the famous dead could be met. Either way, it is a blessing, either having eternal rest, or a chance to talk to great figures from the past. In *Crito*, Socrates states that he would rather die than live an unjust life. In *Phaedo*, death is seen as a welcome release. Death is to be welcomed, but a philosopher should not attempt to commit suicide. Life is a gift of the gods, and as such a man should not throw it away. Death also enables the philosopher to discover the truth about existence, as it removes the distractions caused by the appetites of the body, such as hunger and sex.

Candidates will need to refer to the text in their answer. They will need to ensure that the references come from the right dialogue. Comments on the consistency of Socrates' views should be given credit.

Refer to the attached criteria for marking long essays.

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SECTION THREE : ARISTOPHANES

Answer ONE of the following three questions

EITHER

- 1 (a) (i) **What is the name of the person mentioned in line 1?** [0.5]
Procleon.
- (ii) **For what purposes are the water-clock, voting-pebble, and urn used?** [4]
Water-clock – to measure the length of the speech;
Voting-pebble – to show whether a verdict of guilty or not guilty had been given;
Urn – to hold the votes which had been cast.
- (iii) **'What he's addicted to is serving on juries.' Provide evidence of four ways this is shown in the passage.** [4]
Any four of the following:
 - wants front row at the trial;
 - suffers insomnia;
 - dreams about the court;
 - hands stick together because he is so used to holding a voting pebble;
 - appears to have a sexual longing to cast his vote;
 - gets up in the middle of the night to attend court;
 - is at the front of the queue as he has got up so early.
- (iv) **What is the name of the other slave and what job are the slaves doing at the beginning of *Wasps*?** [2]
Sosias.
Guard Procleon and stop him attending the court.
- (v) **Give two other functions the slaves carry out in *Wasps*.** [2]
Any two of the following:
 - political humour – dreams about Cleonymus and Cleon;
 - fill in the background to Procleon's addiction;
 - help to ward off the attack of the old jurors;
 - help to keep Procleon in the house;
 - report on Procleon's drunken antics as well as the uproar in the house at the end;
 - introduce the Chorus of Crabs.

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- (b) (i) **How are the Chorus dressed and what does this indicate about their nature?** [1.5]
Wasp costume.
'Nothing as ferocious as an Attic wasp' – martial spirit, ferocity as jurors in the courts.
- (ii) **Name the section of the play from which this passage is taken. What is its purpose?** [2]
Parabasis.
The opportunity for the playwright to voice his opinion.
- (iii) **'Having beaten them on land.' To what battle does this refer?** [1]
Marathon.
- (iv) **What is the technical term for Athenian 'three-tiered ships'?** [1]
Trireme.
- (v) **'We walloped them at sea.' To which battles does this refer?** [1]
Salamis.
- (vi) **Explain the social and political messages that are conveyed in the last two verses.** [4]
The older generation which made Athens great never aspired for oratorical skills or desired to convict people. What made Athens great was their physical prowess, especially in rowing. The navy enabled them to establish the Delian League which brought in much wealth to Athens; wealth which is now being plundered by the younger generation.
- (vii) **With reference to *Wasps* as a whole, give two different functions the Chorus perform in the play.** [2]
Any two of the following:
- accompany Procleon to court;
 - try to rescue him;
 - constantly make reference to the deterioration of Athens;
 - they are of the old school and help to emphasise Procleon's attitudes;
 - they are convinced by Anticleon's arguments;
 - in the parabasis they sing in celebration of both the poet and the past.
- (c) (i) **Where exactly in the Underworld does this scene take place?** [1]
Before the palace of Pluto.
- (ii) **Who is Dionysus pretending to be at the start of this passage?** [0.5]
Herakles.
- (iii) **'All those threats.' Who has just made these threats and why?** [2]
Aeacus.
Herakles assaulted Cerberus on a previous visit.

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- (iv) Find five aspects of this passage which would have made the Athenian audience laugh. Write out each example and explain why the audience would have found it funny. [5]

Any five of the following:

- anthropomorphic portrayal of Dionysus;
- part of an extended sequence of changing costumes;
- role reversal – the slave giving orders to Dionysus, a god;
- homely portrayal of the Underworld – ‘tables laid’ etc;
- the effort the Maid makes to convince Xanthias to come inside juxtaposed to his polite efforts to be excused;
- oxymoron of ‘freshest bloom of middle age’;
- Herakles’ exaggerated appetite – several cauldrons full, a whole ox;
- sexual innuendo – ‘hand plucked’;
- stereotypical cheekiness of the slave – ‘reckon the part suits me better than it does you’.

- (v) How typical is the portrayal of Dionysus in this passage of the way he is portrayed in the rest of the *Frogs*? [4]

In the passage Dionysus is:

- scared;
- not acting in a godlike manner;
- changing his mind.

The portrayal is largely typical of elsewhere. He is scared of Empusa, appeals to the priest of Dionysus for protection. He often looks to Xanthius for advice and makes Xanthias change disguises again immediately after the passage. He is very feminine in appearance and comical. Perhaps the passage does not capture his wittiness in quoting lines of Euripides’ plays back to the playwright nor his coarseness when crossing the river.

OR

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

- (a) Comment on how *Frogs* conforms to the structure of Aristophanic comedy. [12.5]

The basic structure of the plot Aristophanes inherited was that a problem is stated, often serious. A solution is sought through fantastical measures. Simple rejoicing follows and there is a restoration of basic human pleasures. The structure of a play is as follows:

- prologue – introductory dialogue;
- parados – entry of Chorus;
- episodes – dialogue and songs;
- agon – debate or contest;
- more episodes;
- parabasis – chorus alone on stage, addressing audience;
- more episodes;
- komos and exodus – revel and exit of Chorus.

Candidates should show an awareness of how *Frogs* fits into this format. Differences are:

- two parados;
- agon moved to the end of the play to emphasise its importance.

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(b) **Choose two scenes from *Wasps* and discuss how they might have been staged. [12.5]**
Depending on candidates' choice of scenes they should display a knowledge of the use of the logeion, skene, orchestra, parodos, costumes, masks, etc and the influence they might have had on their chosen examples.

(c) **Comment on the contribution of the Chorus in *Frogs*. [12.5]**
It would be difficult to argue for this statement as they perform an important role in the play. Candidates might want to discuss some of the following:

- dance – Initiates;
- visual Spectacle – Costume of Frogs;
- parabasis – Initiates;
- comment on the agon between Aeschylus and Euripides;
- political Satire – Cleophon, Cleisthenes et al;
- playwright's own voice – 'To amuse or to advise', 'Time to forgive the exiles', 'Change now, it's not too late';
- escort Aeschylus back to Athens.

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

OR

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

EITHER

(a) **To what extent is an understanding of the Athenian jury system essential to an appreciation of *Wasps*? [25]**

An audience would certainly need a basic understanding of the Athenian jury system to fully appreciate *Wasps*. The first half of the play centres on Procleon's addiction to serving on juries and much humour arises from his desperation to attend court, the portrayal of the Chorus and the way different props and everyday objects are used to make the mock court. There is also the political message of how the jurors are being misled by Cleon and their actual integrity is often called into question. However, an audience devoid of this knowledge can still appreciate the play – the second half of the play largely moves away from the law courts and is set around the comical transformation of Procleon's character. Throughout the play, Aristophanes creates humour in a variety of different and universal ways which will appeal to any audience. Some of the most obvious are:

- characterisation;
- structure of plot;
- fantasy;
- political;
- sexual humour;
- slapstick;
- role reversal;
- scatological humour etc.

Look for a range of detailed references to the text.

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(b) 'Aristophanes wrote *Frogs* solely to make his audience laugh.' To what extent do you agree with this statement? [25]

Aristophanes uses his plays as vehicles to present social and political messages as well as to entertain his audience. The playwright was very much aware of this dual responsibility and it would be difficult to argue that he just sought to entertain. There are plenty of other timeless devices Aristophanes uses to make his play amusing and help the audience to enjoy the plays. These might include:

- role reversal of the positions of father and son;
- slapstick;
- costume;
- sexual innuendo / antics;
- coarseness.

However, it is also important to realise that Aristophanes was also trying to educate his audience. In particular, it is important to appreciate the didactic element within the play. 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. 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. It also considers what should be done with Alcibiades and the other exiles.

Refer to the attached criteria for marking long essays.

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SECTION FOUR: GREEK VASE PAINTING

EITHER

1 (a) Plate 1

- (i) **Name the painter of these pots.** [1]
Amasis Painter.
- (ii) **Approximately when were these pots made?** [0.5]
560–550 BC.
- (iii) **Give the precise name of the shape of these pots.** [2]
Ovoid lekythos.
- (iv) **Give two uses of this type of pot.** [1]
 - oil container.
 - used in funerary rituals.
- (v) **What everyday events do these pots portray?** [2]
 - women weaving.
 - wedding procession.
- (vi) **What technique was used to decorate these pots? With reference to specific parts of the scenes, discuss any two elements of the technique.** [3]
Black figure technique.

Answers may refer to:

- colour of background and figures;
- incision;
- the use of white paint for female flesh;
- use of added colour.

- (vii) **With reference to specific details from the pots, explain which pot you find more artistically pleasing.** [3]

Answers may refer to:

- the precision of the draughtmanship;
- the incision;
- use of colour;
- the lively positions of the figures.

It does not matter which pot a candidate prefers, provided there is specific reference to different elements of the pots.

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(b) Plate 2

- (i) **Name the painter of this pot.** [1]
Euthymides.
- (ii) **What type of pot is this and how was it used?** [2.5]
 - belly amphora;
 - storage;
 - oil;
 - wine;
 - dry goods.
- (iii) **What technique was used to decorate this pot?** [1]
Red-figure.
- (iv) **The artist belonged to a group known as the Pioneers. What were the principal interests of this group?** [2]
 - depiction of human form;
 - depiction of human movement.
- (v) **What is foreshortening and how well has the painter made use of it in this pot?** [6]
 Foreshortening is an artistic device which uses perspective to make an object appear natural to the person looking at it or a device for suggesting the recession of forms in depth.
 On the pot:
 - central figure, Eudemos, has foreshortened shoulder blades;
 - Komarchos, figure on left, has 3/4 pose with chest/abdomen foreshortened;
 - Teles, figure on right, also has 3/4 pose with foreshortened chest/abdomen.
 (up to 3 marks for comments on use of foreshortening in the scene; there must be an assessment of success to gain full marks).

(c) Plate 3

- (i) **Name both the painter and the potter of this pot.** [2]
 Painter: Makron.
 Potter: Hieron.
- (ii) **Approximately when was this pot made?** [1]
480–470 BC.
- (iii) **What name is given to this type of pot?**
Skyphos.
- (iv) **What are the two stories depicted on this pot?** [2]
 Side A: Paris abducting Helen;
 Side B: Menelaos recovering Helen.

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- (v) The painter shows 'amazing delicacy and attention to detail'. By referring to specific details from Side A, show how far you agree with this statement. [4]

Answers may include reference to the following points:

- all the figures are named;
- the drapery falls in many fine folds;
- the chitons of the women have been given added texture by the application of dilute glaze;
- use of dilute glaze to depict the sandals of the men;
- the addition of the lion on the shield of the man to the left of Paris.

- (vi) What aspects of the scenes do you find artistically pleasing? In your answer, you should make three points and refer to specific details from the scenes. [3]

Answers may include reference to the following points:

- the movement of the action in the scenes;
- the contrast of Paris and Menelaos;
- the balance of the composition of the two scenes;
- the inclusion of many fine details;
- the transparent quality of Helen's drapery;
- the inclusion of specific detail to indicate the erotic nature of the scenes [e.g. Eros on Side A].

OR

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

- (a) Analyse the style and composition of the Niobid Painter's calyx krater showing Apollo and Artemis. In your answer you should make specific reference to details from the pot. [12.5]

The pot depicts Apollo and Artemis slaughtering the Niobids. The two gods stand in the centre of the composition with the dead and dying Niobids in varied positions around them. The gods are easily recognised by their iconography. Artemis stands in a static pose with her left arm outstretched with a bow and her right arm taking an arrow from her quiver. Apollo is in a more active pose as he strides forward taking aim at his victim.

There is no ground-line as the figures are set on different levels to create the illusion of depth, but there is no variation in the size of the figures. There is an indication of the landscape in the use of lines to create little hillocks and even a tree. Some of the Niobids are partially obscured by the rocks to indicate the idea of different levels. Foreshortening has been used on some of these figures to allow quite convincing depiction of the anatomy. The drapery of Artemis and the dead girl in the foreground is also worthy of comment.

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- (b) Describe the way in which vase-painters portrayed Athena and Dionysus. Why were they portrayed in this way? In your answer you should refer to specific details from pots you have studied. [12.5]**

Candidates should be able to refer to the following pots in their answers:

- Francois vase;
- Lydos column krater;
- Exekias Dionysos sailing kylix;
- Kleophrades Painter Fall of Troy hydria;
- Kleophrades Painter pointed hydria;
- Berlin Painter Achilles and Ajax volute krater;
- Niobid Painter volute krater.

Painters gradually built up an iconography for depicting gods and goddesses 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, and 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. Answers must refer to specific pots.

- (c) 'The Mannerist Painters were uninspired and lacked creativity.' How far do you agree with this statement? In your answer you should include specific reference to two scenes from the pots you have studied. [12.5]**

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 makes the Mannerists style of painting rather theatrical and appealing to many viewers.

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, depicting two scenes:

- a languid Herakles and women decked out in elaborate drapery;
- the abduction of the daughters of Leucippos.

There must be some attempt to agree or disagree with the statement.

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

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OR

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

EITHER

(a) **What conventions did Athenian vase painters adopt to depict women as different from men? In your answer you should make reference to specific examples of pots depicting women and you should consider techniques of painting as well as the types of scenes and occupations in which women were depicted.** [25]

There can be no model answer for this question because much will depend upon which painters and pots are chosen. Expect the following points to be covered with reference to details from specific pots:

- types of scenes in which women are shown (e.g. domestic scenes such as weddings and weaving for mortal women);
- types of scenes in which goddesses and women such as Helen or Cassandra are shown; relationship of women to men in such scenes;
- use of white paint for female flesh in black-figure technique; women are usually shown clothed;
- use of colour on drapery to indicate status;
- drapery often more elaborate and detailed for female figures;
- drapery used to indicate (or even reveal) the female figure beneath;
- the elaborate hairstyles and added detail such as jewellery.

OR

(b) **You have been asked to contribute to a CD-Rom on pottery through the ages. Which painters and pots would you select to illustrate the black-figure technique? In your answer you should refer to specific pots and painters and explain why you have chosen them.** [25]

There can be no model answer for this question because much will depend upon which painters and pots are chosen.

The question is designed to get candidates thinking about elements relating to individual painters [such as the quality of painting/incision, quality of draughtmanship] and pots [such as composition, stylistic features, subject matter, tone and effect].

Look for detailed knowledge of a few selected painters and pots or breadth of knowledge of a number of painters and pots. Whichever approach is chosen, there should be evidence of sound reasons for the choice of the selected painters and pots.

Refer to the attached criteria for marking long essays.

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Generic criteria for marking essays

Long Essay

Essays will initially be graded in accordance with the following criteria and then allocated a mark within the range for each category. The maximum mark for a long essay will be 25.

Mini Essay

Essays will be initially graded according to the above criteria and then allocated a mark within the range for each category. This mark will then be divided by 2. The maximum mark for a mini essay will be 12.5.

21–25 An excellent answer:

- will be comprehensive in coverage;
- will be detailed in knowledge;
- will be detailed in the use of specific examples in support of points made;
- will be attentive to all parts of the question in equal depth;
- will be lucid in style and organisation;
- will show evidence of individual thought and insight.

16–20 A very good answer:

- will be very good in coverage;
- will be supported with good/adequate examples and illustrations;
- will be attentive to all parts of the question in some depth;
- will be well organised and clearly expressed;
- may have some minor errors.

11–15 An average answer:

- will be adequate in coverage of question requirements, but perhaps unbalanced in treatment;
- will be supported with fewer examples and detail;
- will be too general;
- may be stylistically clumsy or inconsistent;
- may contain irrelevant material.

6–10 A below average answer:

- will be deficient or limited in knowledge;
- will show misunderstanding or misinterpretation of question;
- will use few or irrelevant examples;
- will be muddled and limited in expression.

1–5 A weak answer:

- will show serious misunderstanding of the question or lack of knowledge;
- will show factual inaccuracies;
- will not use examples;
- will not make relevant points.