

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2014 series

9274 CLASSICAL STUDIES

9274/11

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2014 series for most Cambridge IGCSE®, Cambridge International A and AS Level components and some Cambridge O Level components.

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9274/01 & 02 Generic marking descriptors: gobbet essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 13–15	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. • 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; • the answer is fluent.
Level 2 10–12	• 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; • for the most part, the answer is fluent.
Level 3 7–9	• 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; • shows some fluency.
Level 4 4–6	• will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of the question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–3	• will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

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9274/01 & 02 Generic marking descriptors: full essays (AS)

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1 21–25	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. • 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; • the answer is fluent.
Level 2 16–20	• 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; • for the most part, the answer is fluent.
Level 3 11–15	• 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; • shows some fluency.
Level 4 6–10	• will be deficient or limited in knowledge; • will show misunderstanding or misinterpretation of the question; • will use few or irrelevant examples; • will be muddled and limited in expression.
Level 5 0–5	• will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

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SECTION ONE: ALEXANDER THE GREAT

- 1 (i) Which battle took place just before this meeting with Darius' mother?

The Battle of Issus

- (ii) In which year did this battle take place? [1]

333 B.C.

- (iii) Apart from Darius' mother, which other members of his family did Alexander capture? [2]

Darius' wife and children

- (iv) State two of the objects Darius left behind as he fled the battlefield. [2]

His battle chariot, his shield, his mantle and his bow (any 2).

- (v) Briefly describe how Alexander won this battle. [4]

- Alexander led the right wing cavalry in a charge, and defeated the Persian left wing.
- In the centre, the Greek mercenaries fighting for the Persians held the Macedonians.
- The Persian cavalry on the right defeated Alexander's Thessalian cavalry.
- After defeating the Persian cavalry, Alexander now led his cavalry in a flanking attack on the Persian centre, and cut them to pieces.
- Alexander attacked Darius and forced him to run away.
- This caused the Persians to flee in panic.

- (vi) Using this passage as a starting point, explain how important Hephaestion was in Alexander's life. [15]

Alexander came to visit Darius' mother accompanied only by Hephaestion, who was mistaken for Alexander. They had grown up together as close friends. Alexander likened their relationship to that of Achilles and Patroclus. When visiting Troy, they laid wreathes on their tombs. Hephaestion was a trusted general of Alexander; he was sent to explain *proskynesis* to the Greeks and Macedonians and was entrusted with quelling Porus' rebellion. The closeness of their relationship was shown by Alexander's excessive grief at Hephaestion's death, and the honours he paid to him.

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- 2 'Alexander's policy of fusion did more harm than good.' Explain to what extent you agree with this statement.

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Alexander adopted many Persian customs after his conquest of the Persian Empire. Amongst these were wearing Persian clothes and making use of *proskynesis*. He also made use of Persians in positions of authority within the Empire, and integrated Persian soldiers into the Macedonian army. He married a Persian, and made many of his men do the same. This enabled him to be seen less as a conqueror, and made the government of the Empire easier.

However, the policy of fusion caused friction within the Macedonian army. The soldiers saw their king as one of them, not a demi-god to be bowed down to. This led to several revolts and animosity with his friends, such as the murder of Cleitus. The soldiers also saw the introduction of Persians into the army as an attempt to supplant them, another cause of revolts. While his men did marry Persians, very few of the marriages survived Alexander's death. The Empire collapsed into its constituent parts after Alexander's death, but the policy of fusion did survive in places such as Ptolemaic Egypt.

- 3 'Alexander owed his military success to the army and generals he inherited from his father, rather than his own ability.' To what extent do you agree with this statement? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Alexander inherited a professional army from his father, highly trained and equipped. The different elements, such as the phalanx armed with the sarissa, the Hypaspists, and the cavalry were all aware of their role in battle and were practised in it.

Alexander also inherited experienced generals, such as Parmenio and Craterus, who were able to advise him on strategy, even if he did not always take their advice. These generals could also be trusted to carry out their orders.

However, Alexander's own military genius and charismatic leadership were an important element in his military success, as he made the best use of the army he inherited. His use of tactics in battles such as Issus and Gaugamela, as well technical skill in sieges such as Tyre and the Sogdian Rock, all contributed to his success as a general.

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SECTION TWO: SOCRATES

4 (i) Where does this conversation take place?

In Socrates' prison cell

(ii) According to Crito, why should Socrates run away? Give four reasons. [4]

Socrates is endangering the good name of his friends, he does not need to worry about the risk, the escape has been financed by friends, he has places of exile arranged, he is helping his enemies to destroy him, he is abandoning his children, he is a coward in accepting death (any 4).

(iii) Name one person Crito has said will help Socrates escape. [1]

Simmias of Thebes, Cebes

(iv) At his trial, what reward had Socrates argued that he deserved? [2]

Free meals for life at the Prytaneum, like Olympic victors

(v) What punishment did he then go on to propose for himself? [2]

A small fine (100 drachmae), then 3000 drachmae put forward by his friends.

(vi) Using this passage as a starting point, explain how Socrates uses the Laws of Athens in his argument against escaping. [15]

Socrates uses the personified Laws of Athens to argue his case for him. By having a debate with them, he is able to prove to Crito that it would be unjust for him to escape, as it would mean that he was taking a step towards their destruction, and that he would be breaking an agreement between the Laws and himself. Socrates argues that this agreement is even greater than that between a son and his parents, and that he needs to obey the Laws, no matter how inconvenient it may be for him. The use of the Laws makes it easier to follow the argument.

5 From your reading of Plato's *Apology*, explain why you think Socrates was actually tried, found guilty and sentenced to death. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Socrates spends a great deal of time dealing with what he calls 'the earliest charges' against him, that he is a Sophist (making the weaker case the stronger), and a physical scientist. He cites Aristophanes' *Clouds* as an example of this. He also mentions the prejudice against him because of his association with members of the 411 Oligarchical coup, and the irritation he caused as the 'gadfly' which stirred Athens up. His use of the Socratic method to confuse Meletus only served to reinforce the image the jury had of him. This is also true of his refusal to 'play the game' at his trial, implying a degree of contempt for the jury.

While the 'earliest charges' may have been to a large extent responsible for Socrates being found guilty, his condemnation to death is mostly down to him not taking the sentencing seriously, and proposing a reward instead of a punishment.

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- 6 'A pointless exercise.' How far do you agree with this opinion of the Socratic Method? In your answer, you should discuss at least two of the dialogues in *The Last Days of Socrates*.

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

The Socratic Method is used by Socrates to try and discover the meaning of wisdom. This is done by questioning the person Socrates is talking to in an attempt to discover what they know. In every case, it ends up showing just how ignorant the speaker is.

In *Euthyphro*, the dialogue ends up with Euthyphro storming off in a state of frustrated *aporia*; he has gained nothing from the dialogue except to be shown his ignorance. In other cases, the method can be useful. Although the Socratic Method does show people that they know nothing, it can have positive consequences.

In the *Apology*, the use of the method shows that the charges brought by Meletus are unfounded and illogical.

In *Crito*, Crito's ignorance brings about the conclusion that Socrates will not escape as that would be contrary to his philosophy of life.

In *Phaedo*, the lack of a conclusion leads to the idea that death is nothing to be feared, but should be welcomed. Although the Socratic Method does show people that they know nothing, it can have positive consequences.

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SECTION THREE: ARISTOPHANES

- 7 (i) From where is Procleon (Philocleon) returning?

Symposium/Drinking Party

- (ii) State two items of clothing Procleon (Philocleon) was given to wear by Anticleon (Bdelycleon). [2]

Cloak
Persian slippers

- (iii) What has Procleon (Philocleon) promised to give the flute girl before this passage starts? [1]

Freedom

- (iv) From this passage, find three examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny. [6]

- Sexual innuendo – 'dark patch' etc.;
- Slapstick – Procleon hitting his son;
- Impersonation of Ephudion;
- Role Reversal – the father acting like the younger generation and vice versa;
- Pun – is this time for sauce?
- Rudeness – 'clod-pated fornicator'.

- (v) 'you certainly seem to have learnt that lesson'. What lessons do you think Anticleon (Bdelycleon) was trying to teach Procleon (Philocleon) in *Wasps* and how successful was he? [15]

Anticleon (Bdelycleon) seems to have had some success in teaching his father to:

- talk at a party and he recounts the Ephudion episode which his son had taught him earlier;
- have a good time including eating, drinking and dancing. It is a complete contrast to how he is portrayed at the start of the play;
- abandon the law courts.

However, it should also be noted that Procleon (Philocleon) has to be tricked into acquitting Labes, is very rude about his new clothes, mimicks and is very disrespectful about Anticleon's (Bdelycleon's) friends. Procleon (Philocleon) is also representative of the old values which Aristophanes lauds and cannot control himself at the end of the play.

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- 8 'The success of *Frogs* is entirely due to its plot.' How far do you agree with this statement?

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Plotline plays an important element to the success of the *Frogs* – Dionysos' descent to the underworld to bring back a playwright to save Athens allows for many comic elements such as:

- the crossing of the Styx;
- encounters with the landladies and Herakles;
- the weighing of the poetry.

However, there are other aspects which are independent of the plot which also contribute to the play's success. Answers might include some of the following:

- use of props;
- contribution of the Choruses;
- staging;
- characterisation;
- Aristophanes' message.

- 9 How might the spectacle of watching a performance of *Wasps* and *Frogs* have added to an ancient audience's enjoyment of the plays? In your answer, you should discuss both plays. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Both plays lend themselves well to spectacle – a Chorus of *Frogs* and Initiates, poetry weighing scene, a father imprisoned by his son, the choreographed attack of the *Wasps*, the mock trial scene and Anticleon's (Bdelycleon's) later antics.

Candidates should also demonstrate knowledge of the staging of an Aristophanic comedy and, depending upon the scene selected, might display a knowledge of the use of the:

- logeion;
- skene;
- orchestra;
- parodos;
- costumes;
- masks.

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SECTION FOUR: GREEK VASE PAINTING

10 (i) What is the precise name given to this type of pot?

Kalyx krater

(ii) For what purpose was this type of pot used? How is the shape of the pot suitable for this purpose? [2]

Mixing wine and water

Wide open mouth made it suitable for mixing the liquids

Wide open mouth made it easy to dip in the oinochoe

(iii) Name the painter of this pot. [1]

Euphronios

(iv) To which group of painters did he belong? [1]

Pioneers

(v) Approximately when was this pot made? [1]

510–500 B.C.

(vi) Name the central figures on the pot and give a brief outline of the myth depicted. [3]

Herakles

Antaios

Herakles had to kill Antaios by lifting him off the earth and killing him in the air

(vii) Analyse the composition of the scene and show how, and why, the painter has contrasted the two main figures. [15]

Euphronios has used the whole of the wide band of frieze between the handles and the decorative motif at the lip. The central figures form a triangular composition which draws the eye into the centre. The action is frozen in time to enable the artist to include detail in his depiction of the figures as they grapple with each other. Expect some comment on the depiction of the musculature in tense/stressed poses. Also expect some comment on Euphronios's treatment of Antaios's leg – it is probably the first true attempt at foreshortening.

The central figures are framed by two women, creating a w shape across the frieze between the two handles. The women fill the frieze from top to bottom but are obviously smaller than the two male figures. Expect some comment on their positions and drapery.

The two male figures are contrasted as follows:

- Herakles – neat, clipped beard;
- Herakles – tidy, curled hair;
- Herakles – added glaze to give texture to hair;
- Antaios – long, shaggy hair;
- Antaios – long, wild beard;
- Antaios – monobrow;
- Antaios – baring his teeth.

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The purpose of depicting the two figures in this way is to show Herakles as the well-product of a civilised Greek society, whilst Antaios is quite obviously a wild, unkempt barbarian.

- 11 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 details from specific pots you have studied. [25]**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

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, pathetic vignettes, action-packed scenes, tear-jerking action scenes and some straightforward story-telling. 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 (for example, the judgement of Paris, the abduction of Helen, and Achilles and Ajax playing a board game) also offered opportunities for painters to show off their story-telling ability.

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.

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- 12 'The second half of the 6th century BC was a time of bold exploration and lively experimentation.' How far does your study of Greek vase-painting support this view? Your answer should support your answer with reference to specific pots by named painters.

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

In order to answer this question effectively candidates need to decide upon the criteria for what they think is bold exploration and lively experimentation, select vase painters and suitable pots, and assess the selected painters and pots against the criteria they have outlined. Candidates may choose any of the painters and pots they have studied, both on the specification and beyond. There may be reference to the work of the following painters from the specification: Exekias, Lysippides Painter and Andokides Painter.

Bold exploration

Answers may include reference to:

- subject matter;
- use of spotlight technique;
- anatomy;
- use of added colour, e.g. mixing of ochre with slip to intensify the red background;
- layering of black slip;
- use of motifs;
- detailed incision.

Lively experimentation

Answers may include reference to:

- refinement of shapes of pots;
- use of spotlight technique;
- introduction of red-figure technique;
- bi-lingual pots;
- effects of brushwork v incision.