

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2014 series

9274 CLASSICAL STUDIES

9274/13

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 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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	Cambridge International AS/A Level – October/November 2014	9274/01 & 02

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	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • will show serious misunderstanding of the question or lack of knowledge; • will show factual inaccuracies; • will not use examples; • will not make relevant points.

Page 3	Mark Scheme	Syllabus Paper
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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	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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) When did the Battle of Issus take place?

333 B.C.

- (ii) What is the name of the horse Alexander is shown riding? [1]

Bucephalus

- (iii) Which members of the Persian royal family did Alexander capture in Darius' camp after the Battle of Issus? [2]

Darius' mother, wife and children (any 2)

- (iv) How did Alexander treat them? [2]

He did not harm them, but treated them with the respect their station deserved.

- (v) Briefly describe what happened to Darius after the Battle of Gaugamela. [4]

- Darius fled to Ecbatana, intending to carry on resisting Alexander.
- Alexander pursued him through the Caspian Gates to Bactria.
- Darius was imprisoned by Bessus, who then stabbed him.
- Alexander found Darius just before he died.

- (vi) Using this image as a starting point, explain how far you agree that Alexander's bravery was the only reason for his success in battle. [15]

- The image shows Alexander leading from the front and attacking Darius personally.
- This inspired his men to follow him and to fight harder.
- This tactic was responsible for his success in several battles, such as Issus and the attack on Mali, but it nearly cost him his life on several occasions; in the attack on Mali, he was wounded by an arrow, and Cleitus had to save his life at the Battle of Granicus.
- There were other factors which contributed to his success in battle – his well equipped and trained men, his generals (Parmenio) and his own tactical skill, as seen in the Battle of Hydaspes.

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- 2 'Alexander was in more danger from his own men than from his enemies.' How far do you agree with this statement?

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Alexander's enemies did not cause him much trouble on the battlefield, where he won victories without being beaten once. He was in danger in battle mainly because of his habit of leading from the front, which led to him being wounded several times, sometimes seriously.

Such setbacks as he suffered were more from his own men. His attempts to introduce Persian customs and men caused dissent amongst the Macedonians. This can be seen in the Conspiracy of the Pages and the mutinies at the river Hyphasis, in which his men refused to march further east, and at Opis, where the Macedonians protested at being replaced by Persian soldiers. Alexander also faced problems caused by the misrule of his provincial governors.

- 3 How far do you think that Alexander's childhood and upbringing were responsible for his behaviour later in his life? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Alexander had a troubled childhood, with his mother and father constantly arguing, and eventually, Philip married another woman. This may have led to his paranoia about assassination attempts and revolts. He seems to have inherited his parents' explosive temper.

Both parents had an influence on Alexander. He had the expectations of being the heir to the throne, and a desire to surpass his father's achievements. This was ultimately responsible for his conquest of the Persian Empire. His mother instilled in him the belief in his divine parentage and heroic ancestry, which led to him proclaiming himself to be the son of Zeus, and adopting semi-divine honours, as well as identifying himself with Achilles.

His education also had an effect on him – the military skills he learnt enabled him to develop his military genius, whilst the teaching of Aristotle developed his intellectual side, and may have been responsible for his broad outlook on life. He also sent back samples of plants and animals to the Academy in Athens.

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SECTION TWO: SOCRATES

- 4 (i) Who is narrating this dialogue?

Phaedo

- (ii) To whom is he telling the story of Socrates' death? [1]

Echecrates

- (iii) Which two people is Socrates having a discussion with at this point in the dialogue? [2]

Simmias of Thebes, Crito

- (iv) Which three physical pleasures has Socrates just mentioned? [3]

Food, drink and sex

- (v) Briefly describe the last moments of Socrates' life. [3]

He told his friends not to weep. He asked for a sacrifice of a cock to be made to Asclepius, before drinking the hemlock. He walked around to allow the poison to take effect, before lying down and dying.

- (vi) Using the sections of *Phaedo* you have read, explain why Socrates believes that a philosopher should welcome death. [15]

Socrates considers that a philosopher is not afraid of death, but welcomes it, although he does not actively seek it. The philosopher desires death because it will enable him to understand more fully the Ideas of Things. By dying, he is removing himself from the distractions and needs of the body, especially pleasure and pain, which prevent him from gaining true understanding. In death, a philosopher can gain true wisdom, which is the basis for morality.

Candidates should restrict themselves to *Phaedo*, and not simply discuss Socrates' views on death from other works.

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- 5 From your reading of Plato's *Apology*, explain what differences Socrates claimed were between himself and the Sophists. Why do you think he did not want to be thought of as a Sophist?

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Socrates claimed that Sophists charged large sums of money for their services, while he never asked for payment. Sophists claimed to be able to teach the young excellence, or to be better citizens. Socrates was merely trying to discover the meaning of the oracle which claimed that Socrates was the wisest man alive. Sophists came from outside Athens and travelled from city to city; Socrates never left Athens.

Socrates did not wish to be associated with the Sophists as they differed from him in the approach to teaching. They were also unpopular with the ordinary people who could not understand their teaching, and saw many of the oligarchs as students of the Sophists. Socrates' failure to distance himself from the Sophists can be seen in the charges against him, and his portrayal in Aristophanes' *Clouds*.

- 6 From your reading of the dialogues in *The Last Days of Socrates*, what were Socrates' attitudes towards the gods? How far do you believe that the charge of impiety against him was justified? [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Socrates had a mixture of ideas about the gods. His approach to them can be seen in the dialogues studied. Answers should tackle both parts of the question.

- Socrates took part in public worship.
- He had a belief in the Oracle at Delphi, trying to discover its meaning.
- *Euthyphro* deals with the definition of holiness, contrasting the traditions of belief and practice against the individual's power to differentiate between right and wrong.
- In the *Apology*, State participation is contrasted with Socrates' own ideas of following the divine instructions he receives.
- Socrates had his own personal *daimon* which he believed gave him advice on how to behave.
- In *Phaedo*, he uses the idea of humans as the gods' possessions as an argument against committing suicide.

Socrates was able, through cross-examining Meletus, to prove that he was not an atheist. However, despite the fact that he did take part in public worship, the idea of him having a personal *daimon* would seem to indicate that he did believe in gods not worshipped by the State.

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SECTION THREE: ARISTOPHANES

7 (i) For what purpose is Dionysus entering the Underworld?

To bring back a playwright to save Athens.

(ii) What job does Charon undertake in the Underworld?

[1]

Conveys the souls across the Styx.

(iii) 'Sorry, sir, no slaves allowed. Not unless they fought in the sea-battle' (line 39). Explain what Charon is referring to in this line.

[2]

Battle of Arginusae where slaves who had fought in this battle were enfranchised.

(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]

- Use of props – small boat.
- Role reversal – Corpse being more dominant than Dionysus.
- Characterisation – Dionysus' many ineptitudes.
- Fantasy – Corpse coming to life, the notion of hiring a corpse to carry the baggage.
- Parody – funeral procession.
- Pun – 'He'll come to a bad end'.
- Running gag – baggage joke.
- Contemporary reference – sea battle of Arginusae.
- Play on words – Charon.

(v) Using this passage as a starting point, explain how the master/slave relationship of Dionysus and Xanthias contributes to *Frogs*.

[15]

The master/slave relationship of Dionysus and Xanthias largely falls into two categories.

Amusement:

- The baggage joke is still going after line 500.
- Repeated exchange of costumes.
- The joke of Xanthias the slave being treated well when dressed as Herakles and the opposite happening to Dionysus the god.
- Role reversal of a slave ordering the god around when the former is dressed as Herakles. Xanthias also successfully winds Dionysus up over his story of Empusa and often pokes fun at the god.
- There is considerable humour in the bottom whacking competition to prove which one is a god.
- Xanthias often makes Dionysus appear dim-witted – for instance, the argument over the baggage.
- Xanthias often takes the lead – encouraging Dionysus to hire a corpse, and to knock at the palace of Pluto.
- They help to involve the audience more when they are looking for the murderers and perjurers.
- They become involved with the Chorus of Initiates and are central when they start to mock notable individuals.

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Advice:

- Perhaps Aristophanes is intending for his audience to view the inverted relationship between Dionysus and Xanthias as a reflection of what is happening in Athens where society has become so topsy turvy as a result of the war.
- Slaves who rowed at Arginusae can gain their freedom.
- The traditional patterns of authority are no longer in existence where the Assembly is dominated by common demagogues.

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

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

Plot is an important element to the success of *Wasps* – Procleon's attempts to attend the court and Anticleon's subsequent attempts to cure his father of his courtroom addiction allow for many comic elements such as:

- Procleon's various attempts to escape the house;
- the mock trial;
- Anticleon's attempts to educate his father about having a good time.

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

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

- 9 Explain which play makes the more effective use of the Chorus, *Wasps* or *Frogs*. In your answer, you should discuss **both** plays. [25]

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

The Choruses in both plays perform a variety of roles. Candidates will need to identify some of the following functions carried out by the Chorus and discuss both:

- dance – Initiates, choreographed attack of the Wasps to free Procleon;
- visual spectacle – costume of Frogs (if on stage), Wasps, tattered clothes of the Initiates;
- comment on the agon between Aeschylus and Euripides and Procleon and Anticleon about whether his father holds supreme power;
- political satire – Cleon, 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', show greater respect for the Marathon generation and the values they represent;
- parabasis – Initiates, Wasps;
- escort Aeschylus back to Athens.

Candidates need to make detailed reference to **both** plays.

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SECTION FOUR: GREEK VASE PAINTING

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

column krater

(ii) Give an approximate date for this pot.

[1]

560–550 B.C.

(iii) Name the painter of this pot. Why is he given this name?

[2]

Lydos

nationality – the Lydian

(iv) What story is depicted on this pot?

[1]

return of Hephaistos to Olympus

(v) For what purpose was this type of pot used? Give three ways in which what is depicted on the pot reflects its function. In your answer, you should refer to precise details from the scene.

[4]

- used for mixing wine and water at a symposium;
- Satyrs;
- Maenads;
- snakes as a symbol of the worship of Dionysus;
- bunches of grapes;
- Dionysus on the other side of the pot.

All these things reflect the use of the pot at a symposium and the connection with Dionysus.

(vi) How successfully do you think the painter has made the scene lively and vivid? In your answer, you must refer to specific details from the scene.

[15]

- depth – overlapping figures;
- added colour – white, purple-red;
- variety of poses;
- varied spacing;
- use of pattern.

It does not matter whether the candidate thinks the painter is successful or not provided a reasoned explanation is given and there is adequate reference to the scene.

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- 11 What were the typical features of the styles of the Pioneer Painters and the Mannerist Painters? Which style do you think is the more innovative? Explain your answer with reference to specific pots from each style.**

SEE THE ESSAY MARKING DESCRIPTORS FOR THE LEVELS

The Pioneer Painters were a group of early red-figure painters, including Euphronios and Euthymides.

They were particularly interested in:

- the depiction of the human form;
- the depiction of movement;
- the use of twisting;
- the use of torsion;
- the use of foreshortening;
- the use of overlapping;
- the use of brushes of varying width to paint lines of different thickness;
- the use of different consistencies of slip to create smooth, flowing lines and lighter and darker lines for muscles and folds.

Candidates should be able to refer to details from Euphronios's calyx krater [which depicts Herakles wrestling Antaios], and Euthymides's belly amphora [depicting the drunken revellers] to illustrate their answer.

The Mannerists were a group of painters who continued to paint in the manner of Archaic red-figure:

- they chose to emphasise and exaggerate individual features.

Expect candidates to discuss:

- drapery;
- decoration;
- poses and gestures which are deliberately exaggerated and designed to make figures look more elegant.

They should be able to refer to the Pan Painter's hydria [depicting Perseus, Athena and Medusa] and the Meidias Painter's hydria [depicting Herakles in the garden of the Hesperides, and the abduction of the daughters of Leucippos].

- 12 Stories connected with the gods and heroes were very popular in Greek Art. What opportunities and challenges did the stories about gods and heroes 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

Stories involving the gods and heroes gave artists the opportunity to use their imagination in depicting the gods and heroes and the various fantastic stories and events they were involved in. Artists had to think about how to make their choice of story obvious to the viewer, by using iconography, whilst also putting their own spin on the story. They had to make decisions about how to depict mortal figures who might also be involved within the story.

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The challenges presented depended upon the shape of the pot, the technique chosen and the precise story chosen by the artist. The stories involving the gods (and heroes) 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.