

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2014 series

9274 CLASSICAL STUDIES

9274/41

Paper 4 (Classical Literature – Sources and Evidence),
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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Essay: Generic Marking Descriptors for Papers 3 and 4

- 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. Good performance on one AO may compensate for shortcomings on others.
HOWEVER, essays not deploying material over the full range of the two AOs will be most unlikely to attain a mark in Level 5.
- 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. Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.
- The ratio of marks AO1 to AO2 is 1:1

Level/marks	Descriptors
5 50 – 40 marks	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE BEST THAT MAY BE EXPECTED OF AN 18-YEAR-OLD. • Strongly focussed analysis that answers the question convincingly. • Sustained argument with a strong sense of direction. Strong, substantiated conclusions. • Gives full expression to material relevant to both AOs. • Towards the bottom, may be a little prosaic or unbalanced in coverage yet the answer is still comprehensively argued. • Wide range of citation of relevant information, handled with confidence to support analysis and argument. • Excellent exploration of the wider context, if relevant.
4 39 – 30 marks	ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER. • A determined response to the question with clear analysis across most but not all of the answer. • Argument developed to a logical conclusion, but parts lack rigour. Strong conclusions adequately substantiated. • Response covers both AOs. • Good but limited and/or uneven range of relevant information used to support analysis and argument. Description is avoided. • Good analysis of the wider context, if relevant.
3 29 – 20 marks	THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED AND/OR UNBALANCED. • Engages well with the question although analysis is patchy and, at the lower end, of limited quality. • Tries to argue and draw conclusions, but this breaks down in significant sections of description. • The requirements of both AOs are addressed, but without any real display of flair or thinking. • Good but limited and/or uneven range of relevant information used to describe rather than support analysis and argument. • Fair display of knowledge to describe the wider context, if relevant.

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2 19 – 10 marks	ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION & ANSWER. • Some engagement with the question, but limited understanding of the issue. Analysis is limited/thin. • Limited argument within an essentially descriptive response. Conclusions are limited/thin. • Factually limited and/or uneven. Some irrelevance. • Perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether). • Patchy display of knowledge to describe the wider context, if relevant.
1 9 – 0 marks	ANSWERS IN LEVEL 1 WILL SHOW A CLEAR SENSE OF THE CANDIDATE HAVING LOST CONTROL OF HIS/HER MATERIAL. • Little or no engagement with the question. Little or no analysis offered. • Little or no argument. Any conclusions are very weak. Assertions are unsupported and/or of limited relevance. • Little or no display of relevant information. • Little or no attempt to address AO2. • Little or no reference to the wider context, if relevant.

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1 Explore critically the relationship between violence and revenge in tragedy.

General:

Any critical exploration as an answer to a Paper 4 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument which may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific:

The opening quotation and two seed passages identify violence and retribution in a variety of ways, and candidates may explore different avenues profitably in response to this question. Answers should remain focused, however, on the link between violence and retribution, rather than exploring one at the expense of the other.

The opening passage sets up violent retribution as a response to previous violence. The murder of Agamemnon is a response to the murder of Iphigenia; or to the violence in the sack of Troy; or to the violence committed by Atreus. The death of Jocasta and blinding of Oedipus in *Oedipus* and in *Oedipus Tyrannus* is in retribution for the murder of Laius and the violating of morality in the incest between Oedipus and Jocasta, though candidates may explore the second half of this differently, and judge that the death of Jocasta is violent retribution for a wrong, certainly, but not for violence. This may be taken further in the *Medea*, where Medea's violence is in response to non-violent wrongs against her, namely divorce and exile when she had committed no wrong herself (though candidates may note her own violent past, alluded to in the play).

The two seed passages suggest two distinct forms of violent retribution. The *Oedipus* features self-inflicted retribution, as Jocasta kills herself and Oedipus blinds himself. (NB candidates may make the same general observation about both Oedipus plays, but lower-achieving candidates may display some confusion over the details of each play.)

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As noted above, the *Medea* is the wild card, in that violence is not a direct cause of retribution. But the second seed passage illustrates the strong link between vengeance/retribution/justice in the play and violence used to accomplish it, and the audience may experience this link very strongly. The Chorus comments on the justice of Medea's violent killing of Glauce and her father, described graphically by the Messenger. Candidates may reflect on how the violence of the act enhances or otherwise the just vengeance accomplished. But further discussion ought to be prompted of how the proceeding violence against Medea's own children changes the audience's experience, and whether her actions then remain within the confines of what may be called just, and, if so, how this changes the experience of violent retribution.

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2 Gods and heroes: the importance of epic

Explore critically Finley's view that the relationships between men were more meaningful than those between a man and a woman. In your answer you should make use of your wider reading as well as the two passages below:

General:

Any critical exploration as an answer to a Paper 4 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument which may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific:

There is plenty for candidates to discuss here. It is to be hoped that candidates will give plenty of thought to both strands of the question: the worth of social relationships being only with men, and the inferiority/limitations of women. There are many examples of women adhering to the role described by Finley, but also many who, for whatever reason, seem to go against this 'typecasting'. It will be useful for candidates to define the terms of their argument as it would be possible to use the two examples given in the passages as 'exceptions proving the rule'.

Candidates may take whatever view they wish but it is to be hoped that they will be able to use the passages as a springboard for discussion of the various facets of the question and address the idea that the only worthwhile relationships were to be found among men and, perhaps, challenge the notion that of female inferiority.

On the male relationships side: does Odysseus accord as much value to his relationship with Penelope as with those he has with his son and his father? She is sexually attractive but she does not figure in his list of important things about Ithaca at the beginning of book 9. Creusa does not tell Aeneas that she loves him but that he loves her and entrusts their son to him. She is not able to persuade Aeneas to leave Troy until the will of the gods becomes clear and Anchises changes his mind and agrees to leave Troy. Aeneas goes to the underworld to see his father. When upset, he remembers his son and father, after killing Lausus for example. Priam and Hecuba try and prevent Hector from going to his death, but it is Priam who goes to ransom his body while Hecuba would rather rip Achilles to pieces. Even though enemies, Achilles and Priam share a meal together amicably. Hector exchanges gifts with Aias after their single combat is stopped.

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On the female side: Arete and Nausicaa from the *Odyssey* as well as Penelope and Helen all in some way be considered to be more than just domestic, socially inferior, brood mares. Creusa and Dido from the *Aeneid* also do not match up to Finley's description while, perhaps, others such as Andromache, Amata and Lavinia could be seen in Finley's light. In some ways, many of the women in the *Iliad* will match up to his view, though it would be interesting to see how candidates may place Hecuba and Andromache.

The two passages do, deliberately, pick on two extraordinary examples of women. Penelope is described as clever, while Helen is seen as beautiful, a faithful wife on the one hand and an adulteress on the other. Penelope has been responsible for running Ithaca and bringing up Telemachus in Odysseus' absence and will be expected to 'pick up the reins' again when Odysseus leaves for his final journey. However, she has been put under pressure to remarry given the over-long absence of her husband. As well as being resourceful (the test for the suitors; does she realise the beggar is actually Odysseus?; running Ithaca for 20 years), she is also intellectually acute and a match for her husband. It is Odysseus who initiates the testing (which is an important theme in itself in the *Odyssey*), telling Telemachus that there are signs known only to them both. He also recognises how unlike a 'normal' woman she is. Though she appears deferential, she is no pushover and is not afraid to spar with her husband. In fact, the secret of the great bed and its proposed removal to the landing is virtually the only thing that makes Odysseus lose his calm and calculating manner in the entire epic.

Camilla is also exceptional. We see her behaving very much in the way of a male hero (more Iliadic in manner than of the *Aeneid*, perhaps). Her fate is sealed and Diana, her patron, determines to protect her end, not avert it (also Iliadic). She would seem to be accepted as an honorary male and so capable of having strong 'male' attachments (as in the second part of the question). In the debate preceding this, Turnus recognises Camilla as exceptional – 'we have Camilla' – so she could be seen as the exception that proves the rule, rather than a role model. However, it must not be forgotten that she is accompanied by other female warriors (female social attachments and relationships which is well beyond the scope of the question) and that her final demise is down to Turnus failing to spring his part of the trap.

Candidates are also expected to discuss further examples drawn from the range of the prescribed texts. It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.

Candidates may draw any sensible conclusions provided that they are supported with critical reference to the texts.