
CLASSICAL STUDIES

9274/11

Paper 1 Greek Civilisation

October/November 2016

MARK SCHEME

Maximum Mark: 50

Published

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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 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.

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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 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

- 1 (i) **Who were the Companions referred to in line 5?** [1]

Alexander's bodyguard/elite cavalry

- (ii) **In which year did the battle of Gaugamela take place?** [1]

331 B.C.

- (iii) **What omen had occurred a few days before the battle?** [1]

An eclipse of the moon

- (iv) **What advice did Parmenio give to Alexander before the battle? Explain how Alexander reacted to this advice.** [4]

Parmenio advised Alexander to attack during the night, to take the Persians by surprise. Alexander reacted by refusing to attack at night as he did 'not steal victory like a thief'.

- (v) **Why was Alexander unable to pursue Darius?** [3]

A message reached Alexander that Parmenio was in trouble. Alexander called off the pursuit and went to relieve Parmenio.

- (vi) **Using this passage as a starting point, explain how Alexander's tactical skills were important in winning battles.** [15]

Alexander's instructions to his men negated the effectiveness of Darius' scythed chariots. In all his battles, Alexander made sure that his generals and his men were aware of what was required of them and executed his battle plans properly. He used his forces well, with the infantry phalanx used to hold and grind down the enemy, while his cavalry charged in wedge formation to break the enemy line up. Alexander made good use of the terrain in a battle, trying to find rough ground to prevent the chariots being used at Gaugamela. Alexander was able to adapt, such as at Gaugamela, when Parmenio needed help, or at Hydaspes, when he had to deal with Porus' war elephants. Candidates may consider other factors (the army, Alexander's personal bravery) as being important.

- 2 **'A great leader of men.' How far do you agree with this assessment of Alexander?** [25]

Alexander led his men in battle from the front, fighting alongside them. He knew a large number of them, ate and drank with them and visited them when injured. His men were loyal and fought bravely for him. They followed him in difficult situations such as the Gedrosian Desert. He also listened to his generals, but did not always follow their advice.

As he conquered more of Persia, he began to alienate them through the policy of fusion. By adopting Persian customs, he alienated his men, and the creation of Persian units in the army led his men to think they were being replaced. They were also growing tired of being so far away from home. This, and his adoption of Zeus as his father, caused his men to mutiny at Opis. However, his refusal to meet them and their eventual begging for forgiveness led to reconciliation.

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3 How effectively did Alexander use religion and mythology to promote his image? [25]

Alexander was a religious man. He worshipped the gods and made all the appropriate sacrifices. He used religion as a way to enhance his standing. His claim, backed up by the Oracle at Siwah, to be the son of Zeus gave him the standing of a demi-god. He also made sure that he respected the beliefs of conquered nations. In Egypt, he sacrificed to Apis and was seen as a liberator from the Persian suppression of worship. He used the desire to sacrifice to Heracles as an excuse to besiege Tyre.

He also used mythology as propaganda. He claimed descent from two of Greece's greatest heroes, Perseus and Achilles. He was always comparing his deeds with those of heroes of myth, such as climbing the Rock of Aornus, which Heracles did not manage, and crossing the Gedrosian Desert.

Alexander made a great deal about omens he received, such as the eclipse before Gaugamela or the birds which guided him in the desert, as showing him to be a favourite of the gods. Alexander exploited his links with the gods and heroes to enhance his personal image. His links with the heroes enhanced his standing with his men. His claim to be the son of Zeus improved his standing amongst the Egyptians and Persians, but led to conflict with the Macedonians in his army.

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SECTION TWO: SOCRATES

- 4 (i) In which year did the trial of Socrates take place? [1]
399 B.C.
- (ii) Apart from impiety, what was the other charge brought against Socrates? [1]
Corrupting the young
- (iii) Who is the playwright referred to in line 6? [1]
Aristophanes
- (iv) What is the name of the play he wrote about Socrates? When was it produced? [2]
The Clouds
423 B.C.
- (v) What has Socrates already said about how he is portrayed in this play? [3]
Socrates has theories about the heavens.
He has investigated everything below the earth.
He can make the weaker argument defeat the stronger.
- (vi) Name two of the ‘immediate accusers’ referred to in line 12. [2]
Anytus
Meletus
Lycon (any 2)
- (vii) In the *Apology*, what arguments did Socrates use to defend himself? Using this passage as a starting point, explain how convincing you think these arguments were. [15]

Arguments

- Socrates spends most of the time in his defence refuting the ‘old charges’ which he claims prejudiced the jury against him.
- He claims he is not like the portrayal of him in *The Clouds*.
- He claims that there are significant differences between him and the Sophists.
- He also states that he is not a physical scientist such as Anaxagoras.
- He questions Meletus to show that the charges were unfounded.

Convincing

- Socrates refutes the perception of him as a Sophist and Scientist.
- Socrates’ questioning of Meletus disproves the charges he has brought.
- The questioning of Meletus, although it proves that the charges were unfounded, reinforces the prejudice of the jury.
- In the final analysis, the *Apology* did not secure Socrates’ acquittal.

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- 5 What were Socrates' ideas about the gods and public worship? How far do you feel that the charge of impiety was justified? [25]

Socrates saw himself as a pious man and his mission as divinely inspired. He took part in public worship, and his adherence to traditional religious practice can be seen through his acceptance of the Delphic Oracle's prophecy and his attempts to discover what the god meant.

However, he also had a sense of the divine and talks about God rather than the gods. He also claimed to have a personal deity, his *daimonion*, which acted as his conscience and guided his actions.

Using the Socratic Method, he was able to prove that he did believe in the gods during his trial, but the references to the *daimonion* seem to show that he did worship gods not recognised by the State.

- 6 'Socrates was always a law-abiding citizen.' Explain how far you agree with this statement. In your answer, you should refer to at least two of the dialogues you have studied in *The Last Days of Socrates*. [25]

Socrates certainly abided by the laws of Athens.

Euthyphro

Socrates' attempts to discover the meaning of holiness show his desire to defend himself in keeping with the legal system of Athens.

Apology

In the *Apology*, he proved that he had not broken any laws, but still accepted the verdict of the court. He also points out occasions when he fought in the army like any other citizen, and carried out his political duties. However, in the *Apology*, he makes reference to his *daimonion*, which puts him outside the normal areas of public worship. He also makes reference to occasions when he defied the authorities, such as the Trial of the Generals and the arrest of Leon of Salamis.

However, in both of these cases, he was being very law-abiding, as by refusing to put the question of the death penalty for the generals to the Assembly, he was actually upholding the law, as a mass verdict was illegal. The arrest was also illegal as it was sanctioned by the 30 Tyrants.

Crito

In *Crito*, he is given every chance to escape, but refuses to break the law to do so. He uses the personification of the Laws of Athens to explain to Crito why he cannot escape. However, he did state that he obeyed the law as long as they did not contradict his moral code and that no good man could take part in politics.

Phaedo

In *Phaedo*, he accepts the death penalty and drinks the hemlock without any complaint. However, he does state that this is due to his desire to avoid contaminating his soul and to obtain the ultimate knowledge that philosophy could give.

Socrates kept within the laws of Athens. His method of questioning leading citizens and acting as a 'gadfly' might have been irritating, but it was not against the law.

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SECTION THREE: ARISTOPHANES

- 7 (i) **'you've developed a taste for that sort of thing' (lines 5–6). Give three examples of how Procleon's/Philocleon's desire to attend court has already been shown.** [3]

Any three of the following:

- trying to escape from his barricaded house;
- the stash of voting pebbles;
- gets up in the middle of the night to attend court;
- first in the queue to attend court;
- dreams revolve around the water-clock;
- longing for the voting urn's slot.

- (ii) **'these men you almost worship' (line 10). To whom is Anticleon/Bdelycleon referring?** [1]

Cleon and other demagogues

- (iii) **In what way can the Athenians 'squeeze the Greek world dry' (lines 14–15)?** [1]

Using the navy to operate a trade embargo

- (iv) **'Let these gentlemen decide between us' (line 17). What other functions do the Chorus carry out in the rest of *Wasps*?** [5]

The Chorus performs a variety of functions. These include:

- dance – choreographed attack of the wasps to free Procleon;
- visual spectacle – wasp costumes;
- *parabasis*;
- comment on the *agon* between Procleon and Anticleon about whether his father holds supreme power;
- slapstick;
- political satire.

- (v) **How and why does Procleon's/Philocleon's behaviour change in Act Two of *Wasps*?** [15]

Procleon's character develops thanks to Anticleon's help when he persuades him that he does not hold supreme power, convinces him to acquit Labes and instructs him on living a more urbane lifestyle.

Procleon's character changes in the following areas:

- under the instruction of his son, he abandons his former austere way of living;
- he learns how to behave at a dinner party;
- he subsequently misbehaves at one such dinner party;
- is drunk and abducts a flute-girl;
- batters the baking woman and Citizen;
- is called to court as a defendant;
- defeats the Crabs in the final dance-off.

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8 What different sources of humour are there in *Frogs*? Explain which you consider to be the most effective. [25]

Candidates should make reference to the following sources of humour and find relevant supporting examples from *Frogs*. The scope of the question requires candidates to attempt to assess the comedic effect of the examples they have chosen.

- impersonation
- visual humour
- verbal humour
- topical allusions
- sex
- religion
- situation comedy
- scatological humour
- characterisation
- stage props

9 How and why does Aristophanes make use of parody in *Frogs* and *Wasps*? [25]

Parody is widely employed in *Frogs*.

Dionysus' femininity is apparent in his yellow negligee, Heracles' immense appetite is referred to by Dionysus, the Landladies and the Maidservants. Aristophanes has probably done this for comedic effect.

Parody is more widely used in the second half of the play in the depiction of Aeschylus and Euripides.

Euripides shows Aeschylus to be:

- nonsensical;
- dull;
- over-elaborate.

Aeschylus shows Euripides to have:

- lowered the status of theatre by showing characters of low breeding;
- softened citizens;
- corrupted society by introducing unsavoury topics and teaching the art of rhetoric;
- been so convoluted for the sake of appearing clever.

Aristophanes is using these parodies as a way of putting across his message. What Euripides is putting across on stage is not what the city-state needs to help it to win a war. His plays are having a detrimental effect upon society. Instead, what is required is Aeschylus' approach as seen in Dionysus' choice of him to return to Athens and save the city. For his drama shows:

- the example of 'true', patriotic men who were good role models to be seen on stage;
- the importance of conquering the enemy;
- that drama should be devoted to high themes.

Parody is perhaps used less in *Wasps*. There are caricatures of both the old and young generations.

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Procleon is representative of the tough, abstemious generation who fought at Marathon. Their reliance upon Cleon and the law courts is shown through his addiction to jury service. It is a funny portrayal but also is providing a vehicle to demonstrate how the demagogues are exploiting people for their own ends.

Anticleon is portrayed as an urbane and high-living individual. The contrast with his father offers the opportunity for some hilarious role reversal and allows the audience to draw their own conclusions about which generation is the better.

Cleon is also heavily parodied in the mock law court scene where Aristophanes uses it as an opportunity to poke fun at his adversaries' background, way of speaking and exploitation of the law courts.

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SECTION FOUR: GREEK VASE PAINTING

10 Study the image below, and answer the questions which follow:

(i) This scene was painted on a belly amphora. What was this type of pot used for? [3]

- storage
- wine
- olive oil
- dry goods

(ii) Name the painter of this scene. [2]

Lysippides Painter

(iii) Give an approximate date for the pot on which this scene appears. [1]

515–500 B.C.

(iv) What technique has been used to decorate this scene? Identify three features of the technique as shown in this scene. [4]

- black-figure
- background red
- figures black
- use of incision to create fine detail

(v) How far do you agree with the view that this scene marks the high point of the technique in which it was painted? In your answer, you should include discussion of this scene and at least one earlier pot/scene. [15]

The scene comes from a bi-lingual pot of the transitional period [the move from black-figure to red-figure] and may therefore be considered as an experimental piece.

Candidates may refer to:

- stands at the end of a long line of development in the black-figure so could be considered as the high point;
- it contains many of the typical features of the black-figure technique, in particular the use of colour and filling ornament;
- expect reference to other painters [e.g. Kleitias, Sophilos, or Exekias] to enable a candidate to assess whether this pot marks the high point of black-figure.

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- 11 Do you prefer the work of the Pioneers or the work of the Mannerists? To explain your answer you should include reference to at least two examples of each style. [25]**

Candidates have studied the following examples:

Pioneers

- Euphronios kalyx krater depicting Herakles and Antaios;
- Euthymides belly amphora depicting Three Men Carousing.

Candidates may refer to:

- the fine detail;
- the anatomy of figures;
- the poses of figures;
- use of foreshortening;
- use of slip to create fine detail.

Mannerists

- Pan Painter hydria depicting Perseus and Medusa;
- Meidias Painter hydria depicting Herakles in the garden of the Hesperides.

Candidates may refer to:

- the anatomy;
- the drapery;
- the quality of narrative;
- the playfulness of the scenes;
- the quality of the composition;
- the humour within the scenes.

- 12 ‘A master of mood.’ To which of the vase painters you have studied does this statement best apply? In your answer, you should include reference to specific pots by at least three named painters. [25]**

Candidates have a free choice to select any three painters from the ones they have studied in order to make a reasoned judgement about this quotation. It is essential that there are at least three painters and pots used to answer the question, but there is no requirement to select them from different techniques.

Candidates must also make reference to the idea of ‘master’ and ‘mood’. They should also indicate what they understand by mood, so that there is not just description of selected pots but a real attempt to analyse the selected works to answer the question.