



Cambridge International AS & A Level

CLASSICAL STUDIES

9274/41

Paper 4 Classical Literature – Sources and Evidence

October/November 2020

MARK SCHEME

Maximum Mark: 50

Published

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 International will not enter into discussions about these mark schemes.

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This document consists of **8** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

9274/04 Generic marking descriptors (A level)

- 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.

Level/marks	Descriptors
5 50–40 marks	<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"> • 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 all three 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	<p>ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER.</p> <ul style="list-style-type: none"> • 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 all AOs, but is especially strong on one AO so reaches this Level by virtue of the argument / analysis. • Good but limited & / 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	<p>THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED & / OR UNBALANCED.</p> <ul style="list-style-type: none"> • 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 all three AOs are addressed, but without any real display of flair or thinking. • Good but limited &/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.

Level/marks	Descriptors
<p style="text-align: center;">2</p> <p>19–10 marks</p>	<p>ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION AND ANSWER.</p> <ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. Analysis is limited / thin. • Limited argument within an essentially descriptive response. Conclusions are limited / thin. • Factually limited &/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.
<p style="text-align: center;">1</p> <p>9–0 marks</p>	<p>ANSWERS IN LEVEL 1 WILL BE VERY POOR.</p> <ul style="list-style-type: none"> • 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 AO3. • Little or no reference to the wider context, if relevant.

Question	Answer	Marks
1	<p>Explore critically the idea that it is the fate of the characters ‘who have done nothing at all to deserve their own suffering’ that makes tragedy so moving. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:</p> <p><u>General</u></p> <p>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.</p> <p>Candidates are being encouraged to explore, in the examination room, a theme that they will have studied. Engagement with the question as set (in the examination 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.</p> <p>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.</p> <p>Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.</p> <p><u>Specific</u></p> <p>The first passage steers candidates towards a discussion of the death of Glauke and her father in Euripides’ <i>Medea</i>. Two characters who it could be argued have done nothing at all to deserve their suffering. The princess, Glauke, suffers a horrific death because of Medea’s need for vengeance, her father not only has to watch his daughter die but then himself dies in an attempt to save her. The death of Medea’s children also heightens the emotion as they are completely innocent. Thus, in <i>Medea</i> the fate of innocent characters certainly makes the play more tragic. Candidates may also argue that Medea herself has done nothing to deserve the situation she finds herself in. Candidates may argue that her suffering is caused by Jason’s betrayal, however, it is difficult to argue that she is an innocent individual. It is possible that some may argue that ‘within Greek society’ Jason had done nothing to deserve the vengeance wrought by Medea. There is plenty of scope within this play to discuss the idea of the innocent suffering.</p> <p>The second passage steers candidates towards considering the death of Cassandra in Aeschylus’ <i>Agamemnon</i>, another character who has done nothing to deserve the fate that she ultimately suffers. As a slave with no control over her destiny, her murder at the hands of Clytaemnestra seems particularly cruel. The fate of Agamemnon, may not invoke such strong emotion, particularly in a modern audience, as he was punished for the sacrifice of his own daughter.</p>	50

Question	Answer	Marks
1	<p>Elsewhere, in the versions of <i>Oedipus</i> by both Seneca and Sophocles, Oedipus suffers the downfall of a tragic hero but by bringing a pollution on the city because of the murder of Laius, candidates may argue that he has deserved his suffering. However, they may also argue that as he acted in ignorance and according to fate he is blameless. However, it is the character of his wife (and mother) Jocasta, who is driven to suicide by the true identity of her husband, who seems to be the innocent victim in this plot. She then is the character who has done nothing at all to deserve her fate. Candidates may argue that, as she is a rather underdeveloped character, her fate is not as moving as it could have been. However, especially in Sophocles' depiction she seems a caring and loving wife who does not deserve to be crushed by the fate that dooms her.</p> <p>Candidates may also draw on Aristotle's idea that a tragedy should invoke both 'pity and fear'. The idea that the innocent may be punished as collateral damage alongside the guilty certainly helps to provoke these feelings.</p> <p>Although candidates may well agree with the statement, credit should be given for any valid line of argument taken and supported with evidence.</p>	

Question	Answer	Marks
2	<p>Explore critically the extent to which a hero needs some form of crisis to display his heroic abilities. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below:</p> <p><u>General</u></p> <p>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.</p> <p>Candidates are being encouraged to explore, in the examination room, a theme that they will have studied. Engagement with the question as set (in the examination 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.</p> <p>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.</p> <p>Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.</p> <p><u>Specific</u></p> <p>To fully answer this question candidates need to explore both what makes a hero and what makes a crisis. In general, it is expected that candidates will argue that crisis is necessary for a hero to show his heroic qualities. All three epics have a background that is one of these. However, within each there are ‘quieter’ moments in which the hero can show (or not) his heroic qualities. The passage from the ‘<i>Odyssey</i>’ represents one such moment. Here we see Odysseus not in the middle of one of his action moments but at the point where he is stranded on Calypso’s island. This is still a crisis, he is unable to escape but there is no scope here for him to show his fighting and athletic abilities. However, he is still depicted as a hero – he longs to complete his <i>nostos</i> and return home. He is shown as worthy of the attention of the gods; there is reference to the message from Zeus but the goddess Calypso herself also wants to seduce him, indirectly referencing the fact that (as Toohey claims a hero should be) Odysseus is handsome. The episode leads on to Odysseus building a raft on his own and thus demonstrating his strength and intelligence. There are numerous other episodes that candidates could choose from the <i>Odyssey</i> that back up the statement; for example, the episode with the Cyclops in Book 9, the episode with Scylla and Charybdis or the battle in the Hall when Odysseus returns home in Book 22.</p>	50

Question	Answer	Marks
2	<p>The passage from the <i>Aeneid</i> contrasts with the passage from the <i>Odyssey</i> and shows Aeneas in the height of battle. Here he demonstrates his pre-eminence in fighting; there is no contest between the skills of Lausus and those of Aeneas himself, who is clearly the superior fighter. The passage also shows him demonstrate the more Roman qualities of a hero, such as a strong sense of filial piety with his memories of his father being stirred. Elsewhere in the <i>Aeneid</i> it is during the fighting in Italy that Aeneas demonstrates many qualities of a strong and exceptional hero in the Homeric mould, thus backing up the statement. The passage also steers towards the less heroic qualities of furore in both Lausus and Aeneas.</p> <p>In the <i>Iliad</i> the war is crucial to the notion of the Homeric hero, the quest for glory on the battlefield (<i>kleos</i>) can only be seen in times of war. War can be defined as the ultimate crisis. There are numerous examples of heroes facing death; perhaps the ultimate example being the death of Hektor in Book 22 when he decides that it would be too shameful to face returning to the city and that he must face Achilles, although it means certain death. Here too Achilles shines as the ultimate warrior – strong and favoured by the gods. Elsewhere candidates may draw on Book 9, the embassy to Achilles, as an example that backs up the statement. Here Achilles is not portrayed in a way that allows his heroic qualities to show.</p> <p>Although candidates may well agree with the statement, credit should be given for any valid line of argument taken and supported with evidence.</p>	