

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2015 series

9274 CLASSICAL STUDIES

9274/11

Paper 1 (Greek Civilisation), maximum raw mark 50

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

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.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

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.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

SECTION ONE: ALEXANDER THE GREAT

- 1 (i) **Where and when did these weddings take place?** [2]

Susa, 324 B.C.

- (ii) **Name two of the Persian women Alexander married.** [2]

Roxane, Barsine, Parysatis, Stateira (any two).

- (iii) **Whom did Hephaestion marry? Why did Alexander want this to happen?** [3]

Drypetis, sister of Barsine. He wanted their children to be related by blood and to be uncle to Hephaestion's children.

- (iv) **How many Macedonians does Arrian say married Persian women?** [1]

Over 10,000.

- (v) **What happened to these marriages after Alexander's death?** [2]

Only a few survived. Most Macedonians divorced their Persian wives.

- (vi) **How successful was Alexander's policy of fusion? Use this passage as a starting point in your answer.** [15]

Alexander sought to unite the two sides of his Empire through his policy of fusion, promoting Persians to positions of authority, and adopting Persian customs. The Susa weddings were a part of his attempt to pursue the policy of unity. However, while this policy reconciled the Persians, it caused resentment amongst his men, who regarded the Persians as a defeated enemy. This led to rebellions against the policy. The lack of success can be seen in the break-up of his Empire after Alexander's death.

- 2 **'Alexander cared nothing for pleasure or wealth, but only for deeds of valour and glory.' How far do you agree with this opinion of Alexander?** [25]

Alexander was driven by the desire to win glory. From an early age, he was worried in case his father left him nothing to conquer. His favourite book was the *Iliad* and he wanted to emulate Achilles, as seen by his visit to Troy. He always led from the front in battles. His desire to be remembered can be seen in taking Callisthenes with him to record his achievements and the number of cities he founded named after himself. But he did also know how to relax, holding a number of parties, and being known for bouts of heavy drinking. He also had an interest in the Arts and Sciences, but seemed to regard wealth as a means to an end, rather than as an end in itself.

- 3 **How important to his success was Alexander's claim to divinity?** [25]

Alexander claimed to be the son of Zeus, and had this confirmed by the oracle at Siwah. His claim to divinity played little part in his early career, but later on, especially amongst the Egyptians and in Persia, his association with the gods was an important aspect of him being accepted and holding power. It was also good propaganda, with coins being issued which showed his divine associations. However, candidates may argue that other factors were also important to Alexander's success.

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

SECTION TWO: SOCRATES

- 4 (i) **Where exactly did this dialogue take place?** [2]

The porch of the King Archon.

- (ii) **What charge has Euthyphro brought against his father? Briefly describe what his father had done.** [4]

Manslaughter.

A slave of his killed a man. Euthyphro's father tied him up and left him in a ditch where he died before he could be taken before the authorities.

- (iii) **Why does Socrates reject the definition of piety given in the passage?** [3]

He equates looking after the gods to improving them. As they are already perfect, they cannot be improved, so the definition is wrong.

- (iv) **What definition of piety is then proposed by Euthyphro?** [1]

The correct way to pray and sacrifice.

- (v) **Using this passage as a starting point, explain how far you consider that *Euthyphro* was a dialogue which achieved nothing.** [15]

All of Euthyphro's definitions are rejected by Socrates, with the argument eventually coming full circle back to the beginning. Euthyphro storms off annoyed, having failed to find a satisfactory definition. However, Socrates could consider the dialogue to be a success, as he has once again helped a fellow citizen by showing him how ignorant he was, so setting him on the path to wisdom.

- 5 **From your reading of Plato's *Apology*, explain how far you believe that Socrates was guilty of the charges brought against him.** [25]

Socrates was charged with not believing in the gods of the State and of corrupting the young. Using the Socratic Method on Anytus, he succeeds in refuting these charges by twisting Anytus' arguments. Socrates does believe in the State gods, as seen by his obeying of Apollo, but his admission that he listens to his private *daimon* seems to back up the charge. He manages to prove that he could not be solely responsible for corrupting the young, but his association with figures such as Alcibiades, Critias and Charmides could be evidence that he fostered their anti-democratic feelings. His portrayal in Aristophanes' *Clouds* may contain some truth, otherwise the humour would fall flat.

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

- 6 'For Socrates, his philosophy was more important to him than his life.' From your reading of the dialogues in *The Last Days of Socrates*, explain how far you agree with this statement. [25]

Throughout the dialogues, Socrates refused to compromise his principles.

Euthyphro

In *Euthyphro*, he used the Socratic Method to prove to Euthyphro that he was ignorant. He was unafraid to make enemies in trying to carry out his divine mission.

Apology

In *The Apology*, he maintained his wish to carry on philosophising, despite the threats of punishment. He could have escaped death by agreeing to exile, or to give up being a philosopher, but he refused to do this.

Crito

In *Crito*, he was given the chance to escape from his prison cell, but refused as this would have been against his principles and would have damaged his soul, as shown by his Laws of Athens analogy.

Phaedo

In *Phaedo*, this idea is seen in its ultimate form as he calmly accepted death, in accordance with his beliefs.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

SECTION THREE: ARISTOPHANES

- 7 (i) From what part of the play is this passage and what is its purpose? [2]

Prologue

Any one of the following:

- to introduce the characters;
- to set the scene;
- to get the audience laughing.

- (ii) Describe how the scene in this passage might have been staged. [2]

Answers may include:

Xanthias and Sosias are on the *proskene*, leaning against the *skene*.
 The *skene* is decorated as the frontage of a house with lamps on to denote night.
 A net and other barricades blockade the house.
 Anticleon is asleep on top of the *skene*.

- (iii) State three ways in which Cleon is parodied in this passage. How typical are they of the way he is portrayed elsewhere in *Wasps*? [6]

Any **three** of the following:

- voice like a scalded sow – reputed shrillness of his voice;
- tanner's yard – Cleon's link with the world of leather;
- bits of fat – jurors' pay;
- carcass – Athens and her empire; Cleon is killing/killed it.

Elsewhere Cleon:

- is presented as a dog;
- gets on well with the jurors;
- prosecutes his opponents;
- screams when delivering his speech;
- is primarily concerned with looking after his own interests – he is only prosecuting Laches because he was not given a share in the bribe.

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

- (iv) **What types of humour are to be found in the passage? Explain why an ancient audience might have found them funny.** [15]

Props – costumes, barricades (not mentioned in the passage) and wine flasks create visual humour.

Stock characters – the slaves are ineffective and unable to do their job because they have been drinking.

Action on stage – slaves unable to stay awake despite their best intention. Sosias beginning to toss and mutter also creates visual humour.

Mockery of religion – Corybant, Bacchic, omen.

Mockery of individual – Cleonymus, Cleon;

Exaggeration – description of Procleon as a monster, Cleon as fat as a whale, the whole Persian army attacking Xanthias' eyelids.

Pun – ship of state... 'get launched'.

Sexual innuendo – 'I feel like shaking off dull care'.

Simile – like trying to hold off the whole Persian army.

Analogy – jurors depicted as sheep.

Use of the impossible – sheep holding staves and wearing little cloaks.

- 8 **'In *Frogs*, Aristophanes presents the gods in a surprising way.' Discuss how far you agree with this statement.** [25]

Initially the presentation of the gods might seem to be surprising, especially given the fact that the play was put on as part of a religious festival. Dionysus, in particular, is portrayed in an anthropomorphic way:

- is easily scared;
- wets himself;
- wants to know where the restaurants and brothels are in the Underworld;
- talks as though dying is a possibility;
- fat and unathletic;
- feels pain.

He is also mocked and is presented as a figure of comedy rather than a god in the following ways:

- his absurd costume;
- Heracles' reaction when seeing him for the first time;
- the repeated role reversal with Xanthias;
- his inability to get the Corpse to carry his baggage;
- does not know how to row a boat;
- ends up sitting on the oar;
- at times seems totally clueless when judging between Aeschylus and Euripides.

Heracles is also presented as a figure of fun with his insatiable appetite, and the landladies' and Aeacus' perceptions of him also make him seem less godlike.

It should be noted, however, that both gods maintain some standing worthy of their status. Both successfully have entered the Underworld and Heracles carried out some heroic deeds. Dionysus is worshipped by the Chorus of Initiates and is central to the plot in that he is the one visiting the Underworld to bring back a poet to save Athens as well as being the judge between Euripides and Aeschylus. As such, he is the vehicle to present Aristophanes' own views. Perhaps the festival also involved a suspension of the norm, and the figures of authority such as gods were expected to be mocked by comedians and, as such, the portrayal of the gods is not surprising.

Credit reference to Pluto.

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

9 Which play makes the more effective use of fantasy, *Frogs* or *Wasps*? In your answer, you should discuss both plays. [25]

Both plays make extensive use of fantasy.

In *Wasps* there is:

- the barricaded house;
- the Wasp chorus and their bid to rescue Procleon;
- Procleon's imaginary disease of being a trialophile;
- the courtroom scene with kitchen implements as witnesses, etc.;
- Procleon's subsequent rejuvenation and wild behaviour – assault, abduction, frenzied dance off.

In *Frogs*:

- the plotline of bringing back a dead playwright;
- presentation of Dionysus;
- Chorus of singing frogs;
- competition over who should sit in the Chair of Tragedy in the Great Hall;
- weighing of poetry.

Candidates are free to define what makes an effective comedy and will probably consider the different ways in which the fantastical elements are used as a source of humour.

There is also room to consider how effectively Aristophanes uses fantasy to put his message across. For instance, do Philocleon's antics in the second half of the play alienate the respect of the audience for his old fashioned virtues? Dionysus is presented in such an inane way that his role as arbiter of the competition cannot be taken seriously.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

SECTION FOUR: GREEK VASE PAINTING

- 10 (i) What name is given to this type of pot? [1]
- hydria
- (ii) For what purpose was this type of pot used? [1]
- collection of water
- (iii) How is this pot suited to its purpose? [3]
- 2 handles at the side for lifting;
 - 1 handle at the back for pouring.
- (iv) Give an approximate date for this pot. [1]
- 410–400 B.C.
- (v) What is the subject matter of each of the scenes depicted on this pot? [4]
- Herakles in the Garden of the Hesperides;
 - Abduction of the daughters of Leukippos.
- (vi) ‘A revolutionary piece of work.’ To what extent do you agree with this statement? In your answer, you should refer to specific details from both scenes. [15]

Answers may include reference to the following points:

Upper frieze

- the different ground-lines;
- the transparent chitons, made up of many intricate folds, which mould the bodies of the women;
- clothing accentuated with gold;
- the use of white paint and gilding on the figure of Aphrodite to mimic a chryselephantine statue;
- the abandonment of the drama of the abduction in favour of the overall beauty of the composition to create a scene of refined elegance and beauty.

Lower frieze

- exaggeration of the graceful poses of the women so they appear languid and affected;
- the elaborate drapery;
- the statue-like poses of all the figures;
- the stylised tree and serpent used to divide the two parts of the scene;
- representation of Herakles in the garden – heroically nude and sitting relaxed on a rock covered with his lion skin;
- the mingling of local heroes with Herakles and figures from the adventures of the Argonauts. It does not matter whether a candidate thinks this pot is a revolutionary piece of work or not provided a reasoned explanation is given and there is adequate reference to the scene.

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge International AS/A Level – October/November 2015	9274	11

- 11 'The finest of all vase-painters.' Which vase-painter do you think is most worthy of this title? You should make reference to specific pots by at least three vase-painters to explain your answer. [25]**

The candidates have studied a limited number of pots so their view of individual painters may well be rather skewed. Accept any view on the painters, provided it is well argued with reference to specific pots and painters.

- 12 What conventions did Athenian vase-painters use to depict women as different from men? In your answer you should make reference to specific examples of pots depicting women. You should consider techniques of painting as well as the types of scenes and occupations in which women were depicted. [25]**

Answers may make reference to the following points:

- use of colour, especially white for skin on black figure;
- shown clothed;
- drapery often more detailed and elaborate with added colour, or decoration and more folds;
- types of scene in which women are shown, e.g. domestic scenes for 'ordinary women';
- types of scenes in which goddesses and mythological women, such as Helen, are shown;
- relationship of women to men in the above types of scenes.

Reference must be made to specific pots by named artists.