

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Subsidiary and Advanced Level

MARK SCHEME for the October/November 2015 series

9274 CLASSICAL STUDIES

9274/13

Paper 1 (Greek Civilisation), maximum raw mark 50

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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 THE GREAT

- 1 (i) What was the name of the horse tamed by Alexander? [1]

Bucephalas/Bucephalus

- (ii) How did the bystanders react to Alexander's boast? [1]

They laughed/mockered him.

- (iii) Briefly describe how Alexander tamed the horse. [4]

Alexander noticed it was afraid of its own shadow. He spoke softly to it and turned it until it faced the sun so it could not see its shadow. He mounted the horse and rode it gently until it was used to him.

- (iv) How did Alexander react when the horse died? [3]

He grieved and ordered an extravagant funeral. He then had a city built and named it after the horse.

- (v) Who was the tutor Philip provided for Alexander? [1]

Aristotle

- (vi) Using this passage as a starting point, discuss what sort of relationship Alexander had with his father. [15]

Philip and Alexander had a tempestuous relationship. The passage shows how competitive they were, with Alexander determined to prove himself. They often quarrelled, with Alexander being exiled when Philip married Cleopatra after a quarrel at the wedding feast. He also complained that Philip would not leave him anything to conquer.

However, Philip did trust Alexander. He made him Regent when he was only 16, and put him in command of the cavalry at the Battle of Chaeronea.

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2 Who was more important to the success of Alexander’s campaigns, Antipater or Parmenio? [25]

Both Antipater and Parmenio were generals under Philip, with experience of leading troops. When Philip was assassinated, both supported Alexander’s claim to the throne, especially Antipater.

Antipater

During Alexander’s attack on Persia, Antipater was left as Regent of Macedonia. He played a vital part in ensuring that Macedonia and Greece remained at peace with Alexander away. He was friendly with Olympias, and kept her intrigues under control. He used the League of Corinth to control Greece. He was faced with two major rebellions, by Memnon of Thrace, whom he defeated and bought off, and Agis III of Sparta. This more serious rebellion was destroyed by the victory at the Battle of Megalopolis. He was also responsible for sending reinforcements to Alexander as required.

Parmenio

Parmenio was an experienced commander. He commanded the force sent to prepare for the invasion of Asia Minor. He took part in all of Alexander’s major battles, commanding the left wing. He provided a steady platform which enabled Alexander to launch his attacks. He gave cautious advice to counter Alexander’s rash thoughts, but he was not always listened to, as seen at Gaugamela, where his advice for a night attack was rejected. He was killed under Alexander’s orders, when his son Philotas was implicated in a plot against Alexander.

Both were important figures in Alexander’s success – candidates will need to provide evidence for their choice.

3 ‘Alexander was more than just a conqueror.’ How far do you agree with this opinion of Alexander and how he ruled his Empire? [25]

Alexander sought to conquer as much of the world as he could. However, once he conquered an area, he sought to ensure it was ruled peacefully and would not cause problems. He tried to unite the Macedonians and the Persians through his policy of fusion. He adopted Persian customs and the style of dress. He promoted Persians to positions of authority, and introduced Persians into the army. All this caused friction with his men, who regarded the Persians as a defeated enemy. Wherever he went, he adopted local customs and respected local gods, such as in Egypt.

He established cities all over his empire, and brought Greek culture with him. He was also, thanks to Aristotle, a keen scholar, and sent samples of flora and fauna back to the Academy in Athens as well as encouraging literature and the arts.

Candidates may also argue that all Alexander was interested in was to conquer more and more territory, as seen by his desire to march on into India, where he was only stopped by a mutiny by his men. All his political actions were simply aimed at making it easier for him to carry on with these conquests.

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SECTION TWO: SOCRATES

- 4 (i) Name two of the prosecutors at Socrates' trial. [2]

Meletus, Anytus, Lycon

- (ii) Briefly explain the reference to 'that government' (line 4). [2]

The Thirty Tyrants who seized power after the defeat of Athens by Sparta, and instituted a reign of Terror.

- (iii) Name one of the politicians Socrates is accused of corrupting. [1]

Alcibiades, Critias, Charmides (any one)

- (iv) Briefly describe the other occasion when Socrates defied the government of the day. [3]

The trial of the generals after the Battle of Arginusae, where he refused to put their punishment to the vote as Chairman of the Assembly, because it was unconstitutional. He did this despite the pressure put on him by his fellow magistrates and the citizens attending the Assembly.

- (v) Socrates fought in the Athenian army. Name two of the battles in which he participated. [2]

Potidaea, Amphipolis, Delium (any two)

- (vi) 'Socrates puts forward convincing arguments for not participating in public life.' Using this passage as a starting point, explain how far you agree with this statement. [15]

Socrates explains how he would have been killed for defying the Thirty Tyrants if they had not been overthrown. He states that it is impossible for a man to take part in public life and not be corrupted, or to be killed. This is because the very nature of public life forces men to act against what is right, and so damages the soul. Resisting puts a man in danger, so the best thing is to avoid temptation and danger by not taking part in public life at all. Candidates will need to explain the reasons for their decision.

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- 5 'Socrates believed that a true philosopher should not be afraid of death.' How far do you agree with this statement? In your answer, you should refer to *Apology*, *Crito* and *Phaedo*. [25]

Socrates was never afraid of death.

Apology

In *Apology*, it is seen as being an unknown, and so should not be feared. It is a blessing because either it is an everlasting peaceful sleep, or a chance to meet great figures from the past and talk to them.

Crito

In *Crito*, Socrates is more afraid of the damage acting unjustly by trying to escape will do to his soul than of death itself.

Phaedo

In *Phaedo*, ideas about death are explained. The body hinders the soul in discovering the truth, so by dying, a philosopher frees himself from bodily distractions and is free to learn.

All of Socrates' actions show that he lived by these principles, and faced death with great calm and even welcomed it.

- 6 'A seeker after truth' or 'an arrogant, irritating busybody.' From your reading of the dialogues in *The Last Days of Socrates*, explain which of these statements you feel is a more accurate description of Socrates. [25]

Socrates saw himself as a seeker after truth, especially trying to discover what the Delphic Oracle meant by calling him the wisest man alive.

Euthyphro

All of his questioning of leading Athenians was an attempt to discover knowledge, but, as shown by *Euthyphro*, this always ends in failure. This search for truth had the effect of irritating most Athenians, and eventually led to his trial and execution. Socrates even saw himself as an irritant in his analogy of a gad-fly stinging a horse.

Apology

In *Apology*, Socrates once again irritated the jury through his approach, and his arrogant proposal of a punishment caused many of them to vote for the death penalty.

Crito

In *Crito*, Socrates manages to irritate even his friends, who have gone to a great deal of trouble to arrange for his escape, only for him to flatly refuse.

Phaedo

In *Phaedo*, he sends his family away and tells his friends off for mourning him.

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SECTION THREE: ARISTOPHANES

7 (i) Which god is Dionysus impersonating? [1]

Heracles

(ii) Describe how the scene in this passage might have been staged. [3]

Any **three** of the following:

The boat on wheels has entered through the *parodos* and is in the *orchestra* which represents the lake.

Dionysus and Xanthias have left the *proskene* and gone down onto the shore of the lake.

Xanthias leaves the lake through the gangways of the auditorium.

Dionysus rows out into the middle of the lake.

He is perhaps joined by the Chorus of Frogs who enter by the *parodos* or are heard offstage.

(iii) Give **three** ways Dionysus is portrayed in this passage. How typical are they of the way he is portrayed elsewhere in *Frogs*? [6]

Any **three** of the following:

- his uncertainty is similar to his earlier fears with the Heracles episode;
- his ignorance about rowing a boat is similar to his levels of competence in judging between the two tragedians;
- the way he looks to Charon for help is similar to the way he looks for advice from Heracles and Xanthias;
- the way Charon ignores him suggests his lack of authority, similar to the way Xanthias manages to get the better of him on numerous occasions.

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

Props – boat, oar, luggage.

Costume – Dionysus' absurd Heracles outfit, the Frogs' costume.

Action on stage – Xanthias' staggering exit, Dionysus sitting on the oar and his inept attempts at rowing. Charon taking it easy. Once Dionysus finds his rhythm, it is upset by the Frog song.

Characterisation – anthropomorphic portrayal of Dionysus – 'man'.

Pun – name of the inn.

Role reversal – Xanthias becoming scared, Dionysus subsequently looking to Charon for advice.

Sexual innuendo – sitting on the oar.

Rudeness – 'pot-bellied loon'.

Fantasy – Chorus of singing dead frogs praising Dionysus.

Mockery of the Underworld – having an inn, Charon behaving like a tour guide.

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8 To what extent should Procleon (Philocleon) be seen as the hero in *Wasps*? [25]

There is plenty of evidence to suggest that Procleon (Philocleon) is more of an anti-hero than hero in *Wasps*:

- he attacks the baking-woman and fails to feel any remorse for his actions;
- according to Xanthias, at the symposium, Procleon attacked him and everyone he encountered on the way home;
- he chases off the indignant revellers with his torch;
- he tries to steal away the flute girl and unsuccessfully lies to his son when he is confronted;
- in the first half of the play, he is particularly unattractive in his usual meanness as a juror;
- he scarcely carries out his duties properly;
- he is willing to take bribes;
- his behaviour when he returns home with his jury pay is distasteful to say the least;
- his myopic views about his self-importance of being a juror and the fact he thinks he holds real power, when Anticleon clearly shows otherwise, are not very appealing;
- the extent of his addiction to serving on the jury is unlikely to endear himself to the audience.

There is a more likeable and heroic side to Procleon and plenty for the audience to admire. He is:

- wily and determined to escape from the house;
- willing to carry out his duty to Athens by serving on the jury;
- representative of the generation who possessed the strength to defeat the Persians at Marathon;
- thrifty;
- able to learn and change his ways;
- intelligent enough to send up the ways and fashions of the younger generation;
- humorous in his misjudged stories and in his limp speech to the flute girl;
- strong enough to beat everyone else in the dance at the finale.

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9 'Aristophanes is more concerned about the past than the present.' Using both *Wasps* and *Frogs*, discuss how far you agree with this statement. [25]

There is plenty of evidence to support this statement. In *Wasps*, Aristophanes devotes much time to the past, particularly through the character of Procleon. He is representative of the generation who:

- fought and defeated the enemies of Athens;
- were instrumental in gaining the empire from which Athens gained her immense wealth;
- are dedicated to Athens by serving on the law courts;
- are thrifty;
- still have the ability to outdo the younger generation.

The concern for the past is to be seen to a lesser extent in *Frogs* in the characterisation of Aeschylus who is also representative of the generation who successfully fought the Persians, whose plays have a positive effect upon his audience.

It would perhaps be misguided to think that Aristophanes left nothing of the present for his audience of the day. In *Wasps*, Aristophanes:

- is critical of the fairness of the jury system;
- highlights the exploitation of the jurors by the likes of Cleon;
- draws attention to the decadence and wastefulness of the younger generation;
- demonstrates through Procleon how current ways of behaving can have a very negative effect.

In *Frogs*, Euripides, who is representative of a more modern approach, is ridiculed and found to have a harmful effect through his tragedies, especially in the conduct of the war. For instance, the rich are no longer paying taxes, the youth are practising the art of debating rather than preparing themselves to fight.

In many ways, Aristophanes uses the past as a vehicle for putting across his messages for the present. In *Frogs*, the message is essentially that Athens needs a return to old fashioned values, symbolically seen in Dionysus' choice of Aeschylus as the poet who can save the city. The poet highlights the difference between true wisdom and cleverness. Wisdom is connected to moral qualities, such as courage and honesty and justice – old fashioned values. However, these are of more use to Athenians than the cleverness of the sophists and their ability to talk them out of existence. Politically, Aristophanes seems to be saying to the Athenians that they should not listen to the demagogues but choose their leaders from the better educated and more responsible classes, such as Alcibiades.

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SECTION FOUR: GREEK VASE PAINTING

- 10 (i) What name is given to this type of pot? [2]
- belly amphora or one-piece amphora
- (ii) For what purpose was this type of pot used? [2]
- storage of dry goods, or oil or wine
- (iii) Who painted this pot? [1]
- Euthymides
- (iv) Give an approximate date for this pot. [1]
- 510–500 BC
- (v) What is the subject matter of the scene depicted on the pot? [1]
- Three men carousing
- (vi) Briefly describe the technique used to decorate this pot. [3]
- Red-figure technique;
 - figures left the natural colour of the clay;
 - background and the details are painted in slip using a paint brush.
- (vii) ‘A revolutionary piece of work.’ To what extent do you agree with this statement? In your answer, you should refer to specific details from the pot. [15]

Answers may include reference to the following points:

- Euthymides has used a paintbrush to make the figures appear rounded.
- Euthymides has used the paintbrush to make the drapery more natural and flowing than in black-figure.
- Euthymides has used relief lines of varying thickness to distinguish between the major and minor forms of the men’s bodies.
- The positioning of the men’s bodies is skillfully rendered.
- The central figure has his feet pointed to the left and his head to the right; the transition between the two is rendered with great skill.
- Euthymides uses foreshortening and twisting torsos.
- It is a scene from everyday life rather than mythology.

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.

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11 ‘Greek vase-painters were more interested in depicting flowing drapery than anything else.’ To what extent you think this statement is accurate? [25]

The depiction of drapery in black-figure vases began as stiff, almost foldless garments [peploi or cloaks] which could be incised and/or painted in purple-red to show pattern and folds. To illustrate this point, candidates could refer to:

- figures in the pursuit of Troilos on the Francois Vase;
- figures in the wedding of Peleus and Thetis on the Francois Vase;
- the Dionysus sailing kylix by Exekias.

Black-figure artists who were skilled in the art of incision could produce very fine, detailed work with the incising tool, e.g. Exekias on the cloaks of Achilles and Ajax on his belly amphora, where the pattern resembles a Persian carpet.

In early red-figure, the artists used zig-zag lines at the ends of garments and used diluted slip and fine brushes to paint the lines of the folds, e.g. Euthymides’ belly amphora showing three revellers. As the technique progressed, artists began to depict drapery which responded to the movement of the body and which hung in folds which looked natural. These effects were achieved by the use of:

- overlapping loops and folds;
- drawing lines close together for fine fabrics which produced lots of folds;
- drawing lines further apart for heavier materials and garments;
- using a combination of the above to distinguish between different types of drapery;
- ‘wet-look’ drapery to depict the body underneath the garment and movement.

Whatever decision a candidate comes to, it should be supported by reference to specific pots.

12 ‘Great artists break new ground.’ How far do you consider this to be true of the painters and pots you have studied? In your answer, you should include reference to specific pots by named painters. [25]

The candidates must define what they understand by ‘great artists’ and ‘break new ground’. They may then choose any painters and any pots which help them to illustrate their argument.

Answers may include reference to the work of:

- Kleitias – detail; miniature figures;
- Exekias – use of ochre slip; spotlighting technique; delicate incision;
- Andokides Painter – invention of red-figure;
- Euthymides – anatomy.

Candidates may have other ideas about what constitutes a ‘great artist’ and what ‘breaks new ground’ means. Accept any view on the subject, provided it is well argued with reference to specific pots and painters.