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**CLASSICAL STUDIES**

**9274/41**

Paper 4 Classical Literature – Sources and Evidence

**October/November 2018**

MARK SCHEME

Maximum Mark: 50

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**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 **9** 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.

**Essays: 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.

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.

<b>Level / marks</b>	<b>Descriptors</b>
Level 5 50–40	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <p>strongly focussed analysis that answers the question convincingly; sustained argument with a strong sense of direction, strong and substantiated conclusions; give full expression to material relevant to both AOs; towards the bottom may be a little 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.</p>
Level 4 39–30	<p>a determined response to the question with clear analysis across most of the answer; argument developed to a logical conclusion, but parts lack rigour, strong conclusions adequately substantiated; 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.</p>
Level 3 29–20	<p>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.</p>
Level 2 19–10	<p>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 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.</p>

Level 1 9–0	little or no engagement with the question, little or no analysis offered; little or no argument, 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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Question	Answer	Marks
1	<p><b>Explore critically to what extent fear and pity are produced because of suffering within close relationships, based on the tragedies you have read.</b></p> <p><b>In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below.</b></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 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.</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. <i>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.</i></p> <p><i>Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.</i></p> <p><u>Specific:</u></p> <p>The prompt passage invites candidates to consider Aristotle's observation that fear and pity, the emotions connected to catharsis and the effectiveness of a tragedy, are best produced by suffering inflicted within close relationships. The two excerpts from tragedies the candidates have studied show characters who have inflicted such suffering reflecting on what they have done. In the passage from <i>Oedipus the King</i>, Oedipus expresses his horror at what he has done, realizing the full horror of his actions as they have so closely affected members of his family, in multiple ways. In the passage from <i>Agamemnon</i>, Clytemnestra takes the opposite approach, exulting in her killing of Agamemnon. Candidates may well note, though, that she explicitly describes Agamemnon in ways that describe him as an enemy, and in combination with the prompt passage from Aristotle this should lead them to compare the terror and pity produced in these plays in this light.</p>	50

Question	Answer	Marks
1	<p>Oedipus is consistent in his approach to finding the killer of Laius: he sees Laius, his predecessor, as a ‘friend’, and is horrified enough when it appears he may have killed him; on discovering that Laius is his father, and thus the crimes he has committed against the rest of his family, he commits some of tragedy’s most famously fearful and pitiable acts. Candidates may also note that he was on the verge, in his grief, of killing Jocasta, had his wife/mother not pre-empted his action; his shift from furious anger to pity and compassion when he discovers her body, even using her brooches to mutilate himself, fits with what Aristotle goes on to describe as the most effective form of such suffering, where a character is about to commit violence against a close relation but stops short in recognition. Still, a more pertinent point in comparison to the <i>Agamemnon</i> is that Oedipus is convinced throughout that the murder of Laius is a crime, and that the closer a ‘friend’ he discovers Laius to be, the greater he feels his offence is.</p> <p>Clytemnestra, on the other hand, acknowledges the enormity of what she has done in killing both her husband and a king, but claims it instead as justice. Candidates may be expected to see this distinction, and to explain adequately why she sees it in this way, but they must direct their answer to the fear and pity produced, and determine whether the different attitudes of the characters to those they have harmed affect the effectiveness of the plays. They may want to consider in the course of this whether Clytemnestra is reasonable to claim that Agamemnon is an enemy to her, and what difference this makes.</p> <p>Candidates should also consider the actions of Medea in her play. As with Clytemnestra, she feels her actions against her husband and a king (though not this time the same person) are justified, but added to this are the murders of her own children – which again, as Clytemnestra, she sees as justifiable. But as Oedipus, she is fully aware of the horror of this suffering. Candidates therefore have different useful points of comparison from which to consider this play against the two featuring on the paper.</p> <p>Candidates may also consider Seneca’s <i>Oedipus</i> and compare its depiction of fearful and pitiable suffering to Sophocles’ play. This may also provide a useful ‘control’ whereby the effectiveness of the depiction can be judged without a differing plot.</p>	

Question	Answer	Marks
2	<p><b>Explore critically to what extent both men and women in epic are admired for mental as well as physical qualities.</b></p> <p><b>In your answer you should consider the passage shown above and your wider reading of epic, as well as the two passages below.</b></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 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.</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. <i>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.</i></p> <p><i>Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.</i></p> <p><u>Specific:</u></p> <p>The position of the opening passage is that nobility in epic characters, whether they are ‘heroes’ or supporting characters (as most of the women are), is not limited to one of physical beauty/prowess or actions, but requires both. Candidates are invited to consider how characters in epic deserve the admiration they receive in both of these regards, and answers should focus on the two stated areas of physical and mental qualities. Candidates may explore to what extent either (though most likely beauty) is or is not, for modern audiences, a valid area of appreciation, but the focus of the question is on how characters <i>are</i> admired in epic, not how they <i>ought</i> to be admired, and this should guide the arguments made in response. Other attributes admired in characters may be included but should not detract from the stated focus of the question, which is, in any event, fairly all-encompassing.</p>	50

Question	Answer	Marks
2	<p>The prompt passage invites reflection on the <i>Iliad</i> specifically, but the extracts cover the <i>Odyssey</i> too; candidates should consider characters from all epics and look for both similarities and differences. Other Iliadic characters may include Helen herself, as well as Paris; other Odyssean characters may include Nausicaa. Candidates may also consider how characters in the <i>Aeneid</i> are referred to in terms of appearance as well as achievements, but may well observe that there is less focus on simple physical beauty, a possible exception being Lavinia, who is indeed purely a physical entity, with no words, thoughts or actions of her own, and may be employed in support of the proposition (she is not admirable because she is so vacuous) or as an exception (her beauty is a symbol of the nobility required to be an appropriate wife with whom Aeneas can unite the two peoples).</p> <p>The passage from the <i>Odyssey</i> focuses on Penelope's cleverness as a fitting foil and match for Odysseus, and candidates may include other examples of her cunning; alternatively, they may argue that she was naïve not to realise earlier that Odysseus had returned. Arguments either way should be built on textual examples and more developed responses may show an awareness of the <i>Odyssey's</i> apparent blending of different versions of the story, in some of which Penelope works out her husband's identity. There is also plenty of reference in the poem to Penelope's beauty, an attribute admired by the suitors; but they do not, in turn, admire her cleverness (candidates may well pick up on the prompt passage's discussion of 'double-edged' beauty and Penelope's risk of 'sexual subjection' in Odysseus' absence). Odysseus, on the other hand, admires both, and says as much when he speaks of his wife to others. Circe is a clear combination of beauty and skills, but admiration for her skills is more problematic here because of the ends to which she puts them. Queen Arete, among the Phaeacians, is clearly a figure of great authority, though candidates may observe that we do not see in action any clear exercise of this authority or activity justifying it. Nausicaa's beauty as well as her status gives her influence, and she displays intellectual skill in her interactions with and care for Odysseus. Candidates may want to discuss Athene, but the case for her as a woman, rather than a goddess, is less clear than with Circe, for example, and as the prompt passage is clearly discussing mortal women, not goddesses, responses in which goddesses predominate may be judged as not fully engaging with the question.</p> <p>The passage from the <i>Iliad</i> steers candidates towards considering not only beauty, but physical achievement too, as outlined in the earlier part of the prompt passage. Hector's veneration among the Trojans is a consequence of his physical achievement. At the same time, Achilles' mistreatment of his body is made outrageous because of the attempt to damage his physical appearance and the beauty that marks him out as noble and heroic. Candidates may consider, too, that we do not see Hector as simply a physically skilful and attractive warrior, but a man of principle and honour, moral integrity, and deep thought and reflection – in contrast, perhaps, to Paris' peacock vanity which is unaccompanied by any notable courage or skill.</p>	



<b>Question</b>	<b>Answer</b>	<b>Marks</b>
2	Candidates should have plenty of material to work on with characters from across the three epics; more successful responses will look at both male and female characters, and both physical and mental qualities in relation to each.	