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**CLASSICAL STUDIES**

**9274/12**

Paper 1 Greek Civilisation

**October/November 2019**

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.

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This document consists of **17** 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.

**9274/01 & 02 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	<b>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</b> 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	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	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	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	will show serious lack of knowledge or misunderstanding of the question; will show factual inaccuracies; will not use examples; will not make relevant points.

**9274/01 & 02 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	<b>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</b> 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	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	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	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	will show serious lack of knowledge or misunderstanding of the question; will show factual inaccuracies; will not use examples; will not make relevant points.

Question	Answer	Marks
1(i)	<p><b>In which city and in which year did Alexander die?</b></p> <p>Babylon 323 BC</p>	<b>2</b>
1(ii)	<p><b>On which river does this city stand?</b></p> <p>Euphrates</p>	<b>1</b>
1(iii)	<p><b>To whom did Alexander say he was leaving his empire?</b></p> <p>‘the best man’</p>	<b>1</b>
1(iv)	<p><b>A number of Alexander’s generals wished to become king after he died. Name <u>two</u> of them.</b></p> <p>Ptolemy, Seleucus, Antipater, Attalus, Perdiccas, Craterus.</p>	<b>2</b>
1(v)	<p><b>Briefly describe how Alexander died.</b></p> <p>He was taken ill after a feast, and went down with a fever. He grew weaker over the next few days. He was taken to the palace and his men marched past him – he was able to recognise them. A short time later he died.</p>	<b>4</b>
1(vi)	<p><b>Using this passage as a starting point, explain what you think were the main reasons for Alexander’s military success.</b></p> <p>There were many reasons for Alexander’s military success. Arrian gives a general summary in the passage:</p> <p style="padding-left: 40px;">his troops’ equipment and weapons tactical skill inspiring leadership and personal bravery bold and risky strategy.</p> <p>These are backed up by events in Alexander’s campaigns. Candidates should be able to refer to battles such as Granicus, Issus and Gaugamela, sieges such as Tyre and Gaza, and campaigns against Persia and India as evidence for their opinion.</p> <p>Candidates may make reference to Philip’s military legacy.</p>	<b>15</b>

Question	Answer	Marks
2	<p><b>‘Alexander always treated his friends and allies badly, and his enemies well.’ Explain how far you agree with this statement.</b></p> <p>Alexander treated both friends and enemies in a variety of ways, which changed over time.</p> <p><b>Friends and allies</b>            Alexander dismissed the Athenian fleet despite its great service in the early campaigns against Persia            Alexander’s Policy of Fusion alienated many of his friends and allies amongst the Greeks            he murdered Cleitus the Black            Callisthenes was executed as were Philotas and Parmenio            he dismissed Macedonian troops, replacing them with Persians            he forced his men to marry Persian wives.</p> <p><b>But</b>            Hephaestion was always treated well, including his lavish funeral            many of his friends, such as Ptolemy and Seleucus, commanded his troops and inherited his empire            he always treated his men well, rewarding them for their efforts            even sending his men home could be seen as treating them well – a reward for their service            he sent 300 suits of armour and the statues of the Tyrannicides to Athens            restoration of the exiles.</p> <p><b>Enemies</b>            Alexander treated Darius well, giving him a royal funeral and punishing his killers            he treated Darius’ family as his own            he kept Persian governors in their positions            his Policy of Fusion made him more a Persian than a Macedonian king            he brought Persian soldiers into his army            he married enemy women, such as Roxane and Barsine            he restored Porus to his kingdom after defeating him.</p> <p><b>But</b>            destruction of Thebes            enslavement of Greek mercenaries after Granicus            treatment of the population of Gaza            burning of the palace of Persepolis.</p> <p>Alexander’s treatment of people depended on their attitude to him. He rewarded loyalty, and punished those he saw as opposing him. His Policy of Fusion and good treatment of his enemies could be seen as being pragmatic.</p>	25

Question	Answer	Marks
3	<p><b>What do you think was the most important of Alexander's achievements? In your answer, you should consider a range of his achievements.</b></p> <p>There are many different ideas candidates could consider:</p> <ul style="list-style-type: none"><li>Alexander becoming king in the first place despite the attitude of his father and the other Macedonians</li><li>his military achievements and conquest of a vast empire</li><li>his spreading of Greek culture around the eastern Mediterranean</li><li>his building of a large number of cities all around the areas he controlled</li><li>his attempted fusion of differing cultures</li><li>his legacy and reputation which persists to this very day.</li></ul> <p>Candidates should consider a variety of achievements and give evidence to support their argument.</p>	25

Question	Answer	Marks
4(i)	<b>To whom is Phaedo describing the death of Socrates?</b> Echecrates	<b>1</b>
4(ii)	<b>Why was Socrates' wife not present when he died?</b> Xanthippe (1) had broken down in tears (1) and so Socrates had her sent away (1) in case she made everyone else feel emotional (1) (Any 3)	<b>3</b>
4(iii)	<b>Identify <u>one</u> example of the Socratic method found in the passage. Explain how effective you think this example is.</b> Socratic Irony – pretending to be ignorant. Elenchus – questioning people to find out what they know.	<b>2</b>
4(iv)	<b>What did Socrates ask Crito to do for him after his death?</b> To sacrifice a cock to Asclepius.	<b>3</b>
4(v)	<b>Which poison did Socrates take?</b> Hemlock	<b>1</b>
4(vi)	<b>Using this passage as a starting point, explain why Socrates believed that a philosopher can only gain true knowledge after death.</b>  <b>Passage</b> In the passage, Socrates talks about the distracting effect of physical pleasures and pain, and the inaccuracy of the senses of the body. Both of these limit the extent to which a philosopher can gain true knowledge while alive.  <b>Elsewhere</b> Socrates talks about death simply being the separation of the soul from the body. This removes the distractions imposed by the body, both physical sensations such as hunger and cold, and the lack of certainty in the senses. Through death, the philosopher is free to contemplate the Ideal State, as seen in the Theory of Ideas, undisturbed. In <i>The Apology</i> , Socrates also mentions the possibility of being able to question great figures from the past. References to this should be credited.	<b>15</b>



Question	Answer	Marks
5	<p><b>How far would you agree that, in Plato's <i>Apology</i>, Socrates was more concerned with defending the way he lived his life than with defending himself against the charges made against him?</b></p> <p><b>Life</b> Socrates spent the first part of <i>The Apology</i> defending himself against 'the old accusers'. This included arguing that he was not:</p> <ul style="list-style-type: none"> <li>a sophist</li> <li>a scientist like Anaxagoras</li> <li>a figure as portrayed in Aristophanes' <i>Clouds</i>.</li> </ul> <p>This is reinforced by the fact that he claimed not to be able to afford to pay a fine as he was too poor.</p> <p><b>Charges</b> Socrates defended himself against the charges of corrupting the young and worshipping gods not recognised by the state. He cross-examined Anytus to prove that the charges were unfounded.</p> <ul style="list-style-type: none"> <li>he showed that he could not be the only one corrupting the young, and that he could not be held responsible for their actions</li> <li>he tricked Anytus into changing the charge into one of impiety, which he proved was ridiculous.</li> </ul> <p>Socrates was concerned with defending his life – even the refutation of the actual charges was mainly about how he lived and interacted with people.</p>	25

Question	Answer	Marks
6	<p><b>Which of the dialogues in <i>The Last Days of Socrates</i> tells us the most about Socrates and his beliefs? In your answer, you should discuss <u>at least two</u> of the dialogues you have studied.</b></p> <p>Each of the dialogues tells us about Socrates and his beliefs.</p> <p><b>Euthyphro</b> The dialogue deals with the Socratic Method and Socrates' style of questioning. It also shows us about how Socrates was perceived by his contemporaries.</p> <p><b>Apology</b> The dialogue deals with how Socrates sees himself and his divine mission. It has some examples of the Socratic Method. The <i>ektmesis</i> shows Socrates' attitude towards his mission and death.</p> <p><b>Crito</b> The dialogue deals with Socrates' attitude towards morality and correct behaviour, and the duties of the citizen. It contains the analogy of The Laws of Athens.</p> <p><b>Phaedo</b> The dialogue deals with Socrates' views about death and gaining true knowledge. It also shows how dedicated Socrates' followers were to him.</p> <p>All the dialogues give information about how Socrates lived and his views on a variety of subjects such as death and how to live a good life. Which reveals the most is up to the individual candidate as long as the dialogues form the basis of the argument.</p>	25

Question	Answer	Marks
7(i)	<p><b>What is the name given to the section of the play from which this extract is taken?</b></p> <p>Agon</p>	1
7(ii)	<p><b>About what are Aeschylus and Euripides arguing?</b></p> <p>Best playwright / the right to sit at the chair of tragedy</p>	1
7(iii)	<p><b>Why is Dionysus the judge of this argument?</b></p> <p>God of drama</p>	1
7(iv)	<p><b>'Whereas you and your household had only too much experience of Aphrodite' (lines 34–35). To what is Aeschylus referring?</b></p> <p>Euripides' wife having an affair with a member of the household.</p>	1
7(v)	<p><b>'He's got you there, Euripides' (line 37). Why do you think Dionysus says this?</b></p> <p>Aeschylus has proved his point (1) that by staging immoral actions it affects people's behaviour (1)</p>	2
7(vi)	<p><b>From this passage, find <u>two</u> examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny.</b></p> <p>exaggeration – 'to go straight off and slay the foe'  absurdity – 'that was very naughty of you'  mockery – references to the Thebans, Athenians, Pantacles and Euripides  impersonation – the imitation of the Chorus and Pantacles  visual humour – as above  contrast – Aeschylus' severity at Dionysus' lighthearted asides and interjections  caustic wit – comments about the tragedians' love life or lack of it  fantasy – the whole notion of a contest like this taking place in the underworld.</p>	4

Question	Answer	Marks
7(vii)	<p><b>‘the really great poet has been the one who had a useful lesson to teach’ (lines 12–13). Using this passage as a starting point, explain what you think Aristophanes wanted to teach in <i>Frogs</i>.</b></p> <p>From the passage, we learn that poets:</p> <ul style="list-style-type: none"> <li>can instruct and motivate those who watch them in a positive way</li> <li>offer guidance on such matters as religion, farming and fighting</li> <li>provide role models with whom people can identify themselves</li> <li>should avoid demonstrating unsavoury characters.</li> </ul> <p>Elsewhere, Euripides is not offering what the city-state needs to help it to win the war against the Spartans. His plays are having a detrimental effect upon society in the following ways:</p> <ul style="list-style-type: none"> <li>lowering the status of theatre by showing characters of low breeding</li> <li>softening citizens</li> <li>corrupting society by introducing unsavoury topics and teaching the art of rhetoric.</li> </ul> <p>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:</p> <ul style="list-style-type: none"> <li>the importance of conquering the enemy</li> <li>that drama should be devoted to high themes.</li> </ul> <p>Aristophanes also uses the <i>parabasis</i> to advise his audience and also makes comment about the enfranchisement of slaves after the battle of Arginusae.</p>	15

Question	Answer	Marks
8	<p><b>'The characterisation of Procleon/Philocleon is more important to the success of <i>Wasps</i> than its plot.'</b> To what extent do you agree with this opinion?</p> <p>Answers will benefit from offering some sort of assessment of what constitutes a successful comedy. This might include discussion of some of the following areas:</p> <ul style="list-style-type: none"> <li>use of comedy</li> <li>instruction</li> <li>strength of characterisation</li> <li>excitement of the plot.</li> </ul> <p>Procleon's character significantly contributes to these points in his:</p> <ul style="list-style-type: none"> <li>addiction to the law courts</li> <li>extreme attempts to be part of the jury</li> <li>old-fashioned values and customs</li> <li>unexpected change of character</li> <li>various antics in the latter half of the play.</li> </ul> <p>The plot is also important in contributing to the success of the play in the following scenes:</p> <ul style="list-style-type: none"> <li>Procleon's efforts to escape the barricaded home</li> <li>the various attempts to rescue Procleon</li> <li>Anticleon's efforts to make his father see the error of his ways</li> <li>the dog trial</li> <li>Anticleon teaching his father new ways</li> <li>Procleon's subsequent unruly behaviour.</li> </ul> <p>Candidates might argue that either the characterisation of Procleon or the plot line is the more important. Some might see that characterisation is plot line and that it is not possible to separate one from the other. More important is a detailed knowledge and recall of <i>Wasps</i>.</p>	25

Question	Answer	Marks
9	<p><b>How important is the use of fantasy to the success of <u>either</u> <i>Wasps</i> <u>or</u> <i>Frogs</i>?</b></p> <p>Elements of fantasy which might be considered include:</p> <p><b>Wasps:</b></p> <ul style="list-style-type: none"> <li>the extent of Procleon’s addiction</li> <li>the dog trial</li> <li>Anticleon’s attempts to introduce his father into the younger generation’s way of living</li> <li>Procleon’s unlikely rejuvenation and unruly behaviour</li> <li>the final dance off.</li> </ul> <p><b>Frogs:</b></p> <ul style="list-style-type: none"> <li>the concept of retrieving a dead playwright from Hades</li> <li>the journey to the underworld and the description of some parts of it</li> <li>the contest between Aeschylus and Euripides.</li> </ul> <p>Responses might also consider how some of these fantastical elements contribute to the following areas:</p> <ul style="list-style-type: none"> <li>comedy</li> <li>message</li> <li>plot line</li> <li>characterisation.</li> </ul> <p>There is also room to explore how a successful Aristophanic comedy is not solely reliant upon fantasy and also deploys other devices such as:</p> <ul style="list-style-type: none"> <li>visual humour</li> <li>props</li> <li>mockery of contemporary figures</li> <li>the inclusion of examples of everyday life from the political, social and religious spheres of life</li> <li>parody</li> <li>the role of the Chorus.</li> </ul>	25

Question	Answer	Marks
10(i)	<b>What name is given to the type of amphora shown in the image above?</b> Belly / one-piece	<b>1</b>
10(ii)	<b>What was the function of this type of pot?</b> Storage of wine / oil	<b>3</b>
10(iii)	<b>Identify <u>one</u> decorative motif on this pot.</b> Rays, lotus flower and palmette	<b>1</b>
10(iv)	<b>Who painted this pot?</b> Lysippides Painter	<b>2</b>
10(v)	<b>Identify figures A, B and C from the scene on this pot.</b> A: Hermes B: Athena C: Dionysus/Herakles	<b>3</b>
10(vi)	<b>‘This pot marks the high point of the black-figure technique.’ How far do you agree with this opinion? In your answer, you should include discussion of <u>at least one</u> earlier and <u>at least one</u> later pot to explain your answer fully.</b>  Answers may include:  The fact that this is a late black-figure pot makes it the high point of the technique.  References to particular features of the painting such as:  the use of colour the number of figures the filling ornaments.  The work of other painters may be used to produce a counter-argument, especially Exekias and his use of fine incision.	<b>15</b>

Question	Answer	Marks
11	<p><b>Do you prefer pots of the Miniature Style or pots decorated by the Pioneers? You should make detailed reference to <u>at least three pots</u> of each style to explain your answer.</b></p> <p>Candidates may refer to the following pots which are detailed on the specification:</p> <p><b>Miniature style</b> François vase Sophilos dinos.</p> <p><b>Pioneers</b> Euphronios calyx krater Euthymides belly amphora.</p> <p>Expect candidate to refer to other pots they have studied from the two styles of painting.</p> <p>Answers may include reference to:</p> <ul style="list-style-type: none"> <li>the number of figures</li> <li>the detail of figures</li> <li>the size of the figures</li> <li>the differences between black figure and red figure painting</li> <li>incision v. paint line</li> <li>the depiction of drapery</li> <li>the depiction of anatomy</li> <li>the poses of the figures</li> <li>composition.</li> </ul> <p>Much will depend upon the specific evidence presented.</p> <p>Look for details of named painters and pots and the creation of a well-developed argument.</p>	25



Question	Answer	Marks
12	<p><b>‘Scenes of conflict create the most interesting and successful compositions.’ How far do you agree with this opinion of scenes found on Greek pots? In your answer, you should discuss scenes depicting conflict <u>and</u> other types of scenes found on Greek pots.</b></p> <p>Candidates have studied at least two specific examples of different styles of pots. The pots named on the specification include:</p> <p style="padding-left: 40px;">Sophilos dinos wedding of Peleus and Thetis Kleitias volute krater François Vase Lydos column krater return of Hephaistos to Olympus Exekias belly amphora Achilles and Ajax Lysippides Painter and Andokides Painter belly amphora Herakles / Dionysos feasting Euphronios kalyx krater Herakles and Antaios Euthymides belly amphora Hector arming / three men carousing Niobid Painter kalyx krater Artemis and Apollo slaying the Niobids Pan Painter hydria Perseus, Athena and Medusa Meidias Painter hydria Herakles in the garden of the Hesperides.</p> <p>Candidates should refer to different types of conflict as depicted on the pots they have studied. Whether such scenes create more interesting and successful compositions is for the candidate to decide.</p> <p>They may refer to:</p> <p style="padding-left: 40px;">the content the compositional lines the detail and decoration.</p> <p>Candidates should also refer to other types of scene in order to come to a reasoned conclusion.</p>	25