
CLASSICAL STUDIES

9274/11

Paper 1 Greek Civilisation

October/November 2018

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.

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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.

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	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. <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.

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	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. <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.

Question	Answer	Marks
1(i)	<p>In which year was Alexander born?</p> <p>356 BC</p>	1
1(ii)	<p>What omen occurred on the day Alexander was born?</p> <ul style="list-style-type: none"> • The Temple of Artemis • in Ephesus • was burnt down. 	3
1(iii)	<p>Which <u>three</u> victories did Philip celebrate on the day Alexander was born?</p> <ul style="list-style-type: none"> • His capture of Potidaea. • His horse's victory at the Olympic Games. • Parmenio's victory over the Illyrians. 	3
1(iv)	<p>'Inspiration of the god' (line 2). Which god is being referred to here?</p> <ul style="list-style-type: none"> • Dionysus 	1
1(v)	<p>Briefly explain why Hera would be 'jealous' (line 16) of Olympias.</p> <ul style="list-style-type: none"> • Hera was the wife of Zeus. • Olympias has borne Zeus a son. 	2
1(vi)	<p>Using this passage as a starting point, explain the influence Alexander's claim to divinity had on his life.</p> <p>Alexander became convinced that he was the son of Zeus. He sought confirmation of this by visiting the Oasis at Siwah, and in many of his journeys, he sought to out-do heroes from the past who were also sons of Zeus. His claims to divinity made it easier for him to rule areas such as Persia and Egypt who were used to their rulers being semi-divine. It also affected his behaviour, giving him more confidence that he was meant for special achievements.</p> <p>However, it also served to alienate him from his men as his behaviour changed to reflect his divine status.</p>	15

Question	Answer	Marks
2	<p>Why did Alexander introduce his Policy of Fusion? What effects did the introduction of this policy have?</p> <p>Policy Alexander wanted to unite the different peoples of his empire, especially to appeal to the defeated Persians to stop possibilities of revolts taking place.</p> <ul style="list-style-type: none"> • He dressed as a Persian to make it seem that he was the Persian King. • He introduced <i>proskynesis</i> as this was how Persians were used to behaving towards their king. • He introduced Persian soldiers and officers into his army to replace casualties and to unite the two armies. • He married Persian women himself and forced his men to do the same to unite the two cultures. • He allowed Persian officials to remain in place to keep continuity in the governing of his empire. <p>Effects All of these measures had the desired effect on the conquered Persians, but caused deep resentment amongst his men. This led to incidents such as:</p> <ul style="list-style-type: none"> • the murder of Cleitus • the execution of Callisthenes due to him refusing to accept <i>proskynesis</i> • the mutiny on the river Opis. <p>Only Alexander's force of personality kept the policy going; the two cultures were never really united, as can be seen by the collapse after his death of the empire and the marriages.</p>	25

Question	Answer	Marks
3	<p>Who do you think was the most influential person on Alexander as he was growing up? In your answer, you should discuss <u>at least three</u> people.</p> <p>There were a number of people who had an influence on Alexander as he was growing up. These included:</p> <ul style="list-style-type: none"> • His mother Olympias. She told him he was the son of Zeus, and he took her side in disputes with his father, to the extent that he went into exile after the argument during Philip's marriage to Cleopatra. Olympias may also have been instrumental in Alexander becoming king; it was believed that she instigated the killing of Philip and certainly killed Cleopatra and her baby son. • His father Philip trained him in the art of warfare and ruling, and inspired in Alexander his ambition to out-do Philip in conquests. • Aristotle trained Alexander in philosophy, and inspired in him a love of books, especially the <i>Iliad</i>, as well as training him in medicine. However, Alexander later ignored his advice on treating the Persians as barbarians. • Hephaestion became Alexander's friend at an early age and gave him advice. This friendship blossomed into a lifelong relationship. 	25

Question	Answer	Marks
4(i)	<p>Explain briefly why Socrates is seeking Euthyphro’s advice.</p> <ul style="list-style-type: none"> • Socrates was accused of impiety • and so sought Euthyphro’s advice as Euthyphro considered himself to be an expert on holiness • so would be able to help Socrates’ defence. 	3
4(ii)	<p>In which year did Socrates’ trial take place?</p> <p>399 BC</p>	1
4(iii)	<p>From the passage, give <u>two</u> examples of the Socratic Method, and explain how effective you think that they are.</p> <p>Elenchus Questioning his interlocutor to find his opinion before proving it to be wrong.</p> <p>Analogy Comparing the question with an example from real life to illustrate his proposal.</p> <p>Socratic Irony Pretending to be ignorant to elicit a definition.</p>	4
4(iv)	<p>What definition of holiness does Euthyphro give immediately after this passage?</p> <p>Holiness is knowledge of how to pray and sacrifice in a way that will please the gods.</p>	2
4(v)	<p>‘Socrates was a great teacher.’ With reference to <u>both</u> this passage <u>and</u> the rest of <i>Euthyphro</i>, explain how far you agree with this statement.</p> <p>During <i>Euthyphro</i>, Socrates claims that he has no idea of what holiness is, which is why he is seeking Euthyphro’s advice. Each definition which is given is in turn rejected, as in this passage, so that in the end the argument comes full circle and Euthyphro goes off none the wiser. Socrates’ questioning has produced no satisfactory definition, so could be considered as bad teaching, as nothing is achieved.</p> <p>However, Socrates would argue that he has taught Euthyphro to question what he thinks he knows, and that he has left him as a better person as he is now aware of his ignorance.</p> <p>It is also worth noting that Socrates did not consider himself to be a teacher. Much will depend on how candidates define what a teacher is.</p>	15

Question	Answer	Marks
5	<p>'The main reason why Socrates was condemned to death is that he was considered to be a Sophist.' Explain how far you agree with this statement. In your answer, you should refer to Plato's <i>Apology</i>.</p> <p>Socrates spends a great deal of time in the <i>Apology</i> arguing that he was not a Sophist. Sophists were seen as being too clever, and undermining the moral ideas of the State. They charged large fees for their teaching, and so only the rich could afford their services. This idea of Socrates being a Sophist formed the basis of Aristophanes' <i>Clouds</i>, and many of the jurors went into the trial with this biased and negative view of Socrates. People like Alcibiades and Critias were examples of the idle rich who took advantage of the Sophists' teaching, and Socrates' association with them was one of the reasons he was found guilty of corrupting the young.</p> <p>Sophists were also seen as being atheists and challenging the established religion, so Socrates being seen as a Sophist would have been another reason for him being found guilty of impiety.</p> <p>There were other reasons for the guilty verdict – his comments about his <i>daimonion</i> and his attitude in court. Also, the actual death penalty had nothing to do with Socrates being considered to be a Sophist; it was down to the punishments he proposed he should receive and the jury's reaction.</p>	25

Question	Answer	Marks
6	<p>'Socrates was arrogant and did not care about the opinions of anyone else.' Explain how far you agree with this statement. In your answer, you should discuss <u>at least two</u> of the dialogues in <i>The Last Days of Socrates</i>.</p> <p>Euthyphro</p> <ul style="list-style-type: none"> • Socrates pretends to be ignorant and praises Euthyphro. • He demolishes each of Euthyphro's definitions without offering any of his own. • He leaves Euthyphro frustrated and humiliated. <p>Apology</p> <ul style="list-style-type: none"> • Socrates does not seem to take his trial seriously. • He ignores the conventions of the court. • He humiliates Meletus during the cross-examination. • He shows contempt for the jury when he proposes his punishment after being found guilty. <p>Crito</p> <ul style="list-style-type: none"> • Socrates ignores his friends' attempts to set him free. • He puts himself above the needs of his family. <p>Phaedo</p> <ul style="list-style-type: none"> • Socrates sends his wife away for being too emotional. • He cannot understand his friends' grief at his impending death. • He shows contempt for their emotional response. <p>Mostly, Socrates seems concerned only about himself and disregards the opinions of others. There are, however, times when he seems to try to comfort his friends by his ideas about death.</p>	25

Question	Answer	Marks
7(i)	<p>'You must send them' (line 1). To whom is Dionysus referring?</p> <ul style="list-style-type: none"> • Athenians 	1
7(ii)	<p>'the "other wealth" all goes to the jurymen these days' (lines 6–7). What is Dionysus referring to here?</p> <ul style="list-style-type: none"> • Cleon paying jurors to attend court. 	1
7(iii)	<p>From this passage, find <u>three</u> examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny.</p> <p>Any three of the following:</p> <ul style="list-style-type: none"> • impersonation of Euripides and Aeschylus; • use of unexpected – Dionysus' abandonment of Euripides; • contemporary reference to the jurors' pay; • exaggerated emotional outburst of Euripides; • parody of Euripides' lines of poetry; • mock tragedy; • Dionysus and Aeschylus mimicking Pluto's manner of speaking. 	6
7(iv)	<p>Following this passage, what contribution does Pluto make to the ending of the play?</p> <p>Any two of the following:</p> <ul style="list-style-type: none"> • bids farewell to Aeschylus; • gives Aeschylus a knife/hemlock to dispose of the demagogues; • passes comment upon the demagogues; • instructs the Chorus to escort Aeschylus back to Athens. 	2

Question	Answer	Marks
7(v)	<p>Using this passage as a starting point, explain why you think Dionysus chose Aeschylus, not Euripides, as the winner of the competition in <i>Frogs</i>.</p> <p>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"> • the example of 'true', patriotic men who were good role models to be seen on stage; • the importance of conquering the enemy; • that drama should be devoted to high themes. <p>Despite Dionysus' initial enthusiasm for Euripides, the playwright is shown to have:</p> <ul style="list-style-type: none"> • lowered the status of theatre by showing characters of low breeding; • softened citizens; • corrupted society by introducing unsavoury topics and teaching the art of rhetoric; • being convoluted for the sake of appearing clever. <p>As such 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.</p>	15

Question	Answer	Marks
8	<p>‘A playwright should make people into better citizens.’ To what extent do you think Aristophanes succeeds in this aim in <i>Wasps</i>?</p> <p>In <i>Wasps</i>, Aristophanes’ message largely focuses around the Athenian jury system through:</p> <ul style="list-style-type: none"> • the character of Procleon; • the behaviour of the Chorus; • Anticleon’s arguments against his father; • the details of the mock trial of Labes the Dog and the allegory involved. <p>Aristophanes does not seem to condemn the Athenian jury system totally. He intends to point out the various abuses that occur within it. The following points might be noted:</p> <ul style="list-style-type: none"> • the jurors are addicted to serving on the jury; • Procleon dreams about the courts; • Procleon goes to extreme lengths to attend – his son imprisons him; • Procleon always votes for the harshest penalty; • Procleon makes up his mind before hearing the evidence; • Procleon accepts bribes; • the jurors do what they are told by the demagogues; • the jurors are being misled by the demagogues and trained to know the hand that feeds them. <p>Aristophanes would also seem to be using <i>Wasps</i> to draw attention to:</p> <ul style="list-style-type: none"> • the foibles of the younger generation; • the qualities of the older generation which helped to defend Athens and give it a strong empire. <p>As to Aristophanes’ success in his aim, this is largely dependent on the effectiveness of the following:</p> <ul style="list-style-type: none"> • the characterisation of Procleon and Anticleon; • the use of the Chorus; • the staging of the play; • fantasy; • plot line. 	25

Question	Answer	Marks
9	<p>'It is essential to understand the social and political contexts to Aristophanes' plays in order to enjoy them fully.' Using <u>either</u> <i>Wasps</i> or <i>Frogs</i>, discuss the extent to which you agree with this statement.</p> <p>Aristophanes uses his plays as vehicles to present social and political messages. Thus an understanding of these backgrounds is important in appreciating these plays.</p> <p><i>Wasps</i>, it is important to appreciate how:</p> <ul style="list-style-type: none"> • the demagogues were using elderly jurymen to influence the politics of the <i>polis</i>; • the over-zealous nature of the jurors; • traditional ways, represented by Procleon, who is of the generation who successfully fought at Marathon, were being eroded by the behaviour being promoted by Anticleon. <p><i>Frogs</i>, knowledge of the background helps us to appreciate Aristophanes' message.</p> <p>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. In politics, traditional style leaders have been replaced by new style extreme democratic demagogues. Since 411 BC many citizens have been disenfranchised. On the other hand, slaves at Arginusae have gained citizenship. Socially Athens is in a state of confusion, paralleled in Xanthias and Dionysus' behaviour and the remarks in the <i>agon</i> about Athenians' behaviour and lack of moral stature because of Euripides' plays.</p> <p>However there are also plenty of other timeless devices Aristophanes uses to make his plays amusing and help the audience to enjoy the plays. These might include:</p> <ul style="list-style-type: none"> • role reversal; • slapstick; • costume; • sexual innuendo / antics; • coarseness; • dance; • scatological humour; • fantastical situations. 	25

Question	Answer	Marks
10(i)	<p>What is the technical name given to the shape of this pot? What else did it need to make it suitable for use?</p> <ul style="list-style-type: none"> • <i>dinos</i> • stand 	2
10(ii)	<p>Explain how this type of pot was used and what made it suitable for this purpose.</p> <ul style="list-style-type: none"> • mixing wine and water • at a symposium • wide open mouth • large capacity • space to dip jug into <i>dinos</i>. 	4
10(iii)	<p>Give the approximate date when this pot was made and decorated.</p> <ul style="list-style-type: none"> • 580 BC 	1
10(iv)	<p>Name <u>two</u> of the decorative motifs used on the pot.</p> <ul style="list-style-type: none"> • tongues • lotus and palmettes 	2
10(v)	<p>Name the painter of this pot.</p> <ul style="list-style-type: none"> • Sophilos 	1
10(vi)	<p>Analyse the content and composition of the narrative scene pictured above.</p> <p>The narrative frieze depicts the wedding of the mortal Peleus and the immortal sea-goddess Thetis, the parents of Achilles. The frieze is full of lively and detailed figures:</p> <ul style="list-style-type: none"> • procession of gods and goddesses goes round the whole pot; • figures are named, e.g. Cheiron; • use of iconography; • figures reach from top to the bottom of frieze; • regular composition dominated by verticals; • use of groups and different spacing to vary the composition. 	15

Question	Answer	Marks
11	<p>‘The most skilful and innovative red-figure artist.’</p> <p>To which red-figure artist do you think this description best applies? In your answer, you should refer to details from specific pots by <u>at least three</u> artists.</p> <p>The work of the following artists from the syllabus are relevant to the question:</p> <ul style="list-style-type: none"> • Andokides Painter; • Euphronios; • Euthymides; • Niobid Painter; • Pan Painter; • Meidias Painter. <p>Candidates should also have studied at least one more example of pots from each type, so expect a wide variety of other pots.</p> <p>The answers should focus on ‘skilful’ and ‘innovative’. What makes a painter ‘skilful’ and ‘innovative’ is for the candidates to decide:</p> <ul style="list-style-type: none"> • depiction of drapery; • depiction of anatomy; • composition; • depiction of movement; • depiction of emotion; • use of red-figure technique. 	25

Question	Answer	Marks
12	<p>‘Vase-painters were imaginative and creative storytellers.’</p> <p>What problems faced painters trying to depict a myth and how did painters overcome these problems? In your answer, you should include discussion of a range of specific pots and painters.</p> <p>Vase-painters had a fantastic wealth of stories from mythology which they could use as inspiration for their work. Since there was no fixed text for the stories there was no requirement for painters to depict the stories accurately. Painters were able either to follow the traditional story closely or adapt elements to suit their composition or the pot they were painting.</p> <p>The basic problems they faced were:</p> <ul style="list-style-type: none"> • how to make the story recognisable; • how to make the story easily understood; • how to make the characters recognisable; • how to adjust the design to the shape of the pot and make it decorative and effective. <p>Possible solutions include:</p> <ul style="list-style-type: none"> • use of inscriptions; • use of iconography; • choosing a particular scene or moment unique to a particular myth; • developing formulae or shorthand for certain types of scenes. <p>There must be reference to specific pots in the discussion of the above points. Any of the pots on the syllabus may be used to answer this question. Shapes of particular interest may include the following:</p> <ul style="list-style-type: none"> • hydria; • kylix; • krater; • dinos; • amphora. 	25