
CLASSICAL STUDIES

9274/11

Paper 1 Greek Civilisation

October/November 2019

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 **18** 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	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 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	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 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>Who was Antipater?</p> <ul style="list-style-type: none"> • General under Philip II and Alexander • Appointed as regent in Macedonia • while Alexander was campaigning in Asia. <p style="text-align: right;">(any 2)</p>	2
1(ii)	<p>Which Spartan king did Antipater defeat at the Battle of Megalopolis?</p> <p>Agis III</p>	1
1(iii)	<p>In which year did the Battle of Megalopolis take place?</p> <p>331 BC</p>	1
1(iv)	<p>Where did Olympias come from?</p> <p>Epirus</p>	1
1(v)	<p>Describe the dream Olympias had on the night before her wedding to Philip.</p> <ul style="list-style-type: none"> • crash of Thunder • her womb was struck by a thunderbolt • there was a blinding flash • a great sheet of flame blazed up • and spread far and wide. <p style="text-align: right;">(any 4)</p>	4
1(vi)	<p>Which god did Olympias worship above all others?</p> <p>Dionysus</p>	1

Question	Answer	Marks
1(vii)	<p>Using this passage as a starting point, explain how important you think Antipater was in Alexander's career.</p> <p>Passage</p> <ul style="list-style-type: none"> • there was friction between Antipater and Olympias • Olympias writes to Alexander complaining about Antipater • it doesn't seem to have much effect on him • but he did order Antipater to bring reinforcements from Macedon. <p>Career</p> <ul style="list-style-type: none"> • Antipater was one of Philip's more experienced generals • he helped Alexander to take the throne after his father's death • he, like Parmenio, advised Alexander not to attack Persia until he had produced an heir • due to his previous experience as Regent in Philip's absence and as ambassador to Athens, he was appointed as Regent in Macedon when Alexander attacked Persia • he stayed in this post throughout Alexander's campaigns • he kept Greece, especially Athens, under control • he suppressed rebellions in Thrace and by Agis III of Sparta • he sent reinforcements to Alexander when needed • the growing friction between Antipater and Olympias caused Alexander concern, so he ordered Antipater to bring reinforcements personally, but his death stopped this from happening. <p>Antipater was important in Alexander's career because he supported his claim to the throne, provided a link with his father, and gave advice. His control of Macedon and Greece, and suppression of rebellions, meant that Alexander was free to continue on his campaigns without having to worry about what was happening in Greece.</p>	15

Question	Answer	Marks
2	<p>‘Alexander’s policies as ruler of his empire meant that he would inevitably be a failure as a king.’ Explain how far you agree with this statement.</p> <p>Alexander adopted an enlightened policy to govern the empire he had conquered:</p> <p>Policies</p> <ul style="list-style-type: none"> • he kept to local customs • he kept local officials in power whenever he could • he tried to integrate Persian customs with Macedonian • he introduced Persian soldiers into the army • these policies kept conquered territories at peace. <p>But</p> <ul style="list-style-type: none"> • these policies caused friction with the Macedonians • this led to mutinies by the Macedonians • Alexander’s desire to keep conquering new territories meant that he was never in a position to deal with problems. <p>The collapse of Alexander’s empire after his death seems to indicate his failure as a king. However, his influence outlasted his death with the number of cities he built and the spread of Greek culture throughout the Eastern Mediterranean.</p>	25

Question	Answer	Marks
3	<p>Explain which battle or siege you think was Alexander’s greatest military achievement. In your answer, you should include discussion of <u>at least three</u> of his victories.</p> <p>There are many different battles and sieges candidates could consider:</p> <p>Battles</p> <ul style="list-style-type: none"> • River Granicus • Issus • Gaugamela • Hydaspes. <p>Sieges</p> <ul style="list-style-type: none"> • Tyre • Gaza • Sogdia. <p>Candidates should be able to discuss factors which led to the victories</p> <ul style="list-style-type: none"> • Alexander’s strategic skills • Alexander’s tactical skills • personal leadership • personal bravery • military equipment. <p>Either battles or sieges can be used.</p>	25

Question	Answer	Marks
4(i)	What charges was Socrates in court to answer? <ul style="list-style-type: none"> • worshipping gods not recognised by the State/impiety • corrupting the young. 	2
4(ii)	How many jurymen voted that Socrates was guilty? 280	1
4(iii)	What was the Prytaneum (line 10)? <ul style="list-style-type: none"> • the Town Hall of Athens • place of meeting and dining for <i>prytanes</i>. 	1
4(iv)	Apart from a fine, what <u>two</u> other punishments did Socrates propose and reject after this passage? <ul style="list-style-type: none"> • imprisonment • banishment. 	2
4(v)	He later agreed to pay a large fine. What sum did he propose? 3000 drachmas	1
4(vi)	Name <u>three</u> of Socrates' friends who agreed to pay this fine. <ul style="list-style-type: none"> • Plato • Crito • Critobulus • Apollodorus. <p style="text-align: right;">(any 3)</p>	3

4(vii)	<p>Using this passage as a starting point, explain how far you think that the main reason for Socrates being condemned to death was his attitude at his trial.</p> <p>Passage</p> <ul style="list-style-type: none">• Socrates challenges the jury’s verdict• he proposes a ‘punishment’ which is the reward given to Olympic victors and city benefactors• which insults the jury. <p>Elsewhere</p> <ul style="list-style-type: none">• Socrates maintains an air of superiority throughout the trial• he refuses to adhere to the common practices of defendants• he flaunts his prophetic voice before the jury• he cross-examines Meletus despite this not being common practice. <p>Given the atmosphere at the time, it was almost inevitable that Socrates was going to be found guilty at his trial. However, the jury would have been happy to let him off with a lesser punishment, except for his attitude on being found guilty. Even the 3000 drachma fine was not seen as a real punishment as he was not going to pay it personally. The result of Socrates’ attitude can be seen in the fact that the number of jurors who voted for the death penalty was larger than those who voted him as being guilty.</p>	15
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Question	Answer	Marks
5	<p>‘An innocent man, unjustly put to death.’ Explain how far you agree with this assessment of the reasons for Socrates’ trial and execution.</p> <p>An innocent man Socrates was accused of impiety and corrupting the young.</p> <p>Impiety</p> <ul style="list-style-type: none"> • Socrates worshipped the state gods • he tried to discover what Apollo’s oracle meant. <p>But</p> <ul style="list-style-type: none"> • he espoused controversial views of the gods as seen in <i>Euthyphro</i> • he had his own personal <i>daimonion</i> • in his trial, he twisted the charge to one of atheism. <p>Corrupting the young</p> <ul style="list-style-type: none"> • he claimed not to be a teacher • it was not his fault the young listened to him • at his trial, he showed that he could not be the only one corrupting the young, and that he could not be held responsible for their actions. <p>But</p> <ul style="list-style-type: none"> • many of his followers went against Athens • Charmides and Critias were two of the Thirty Tyrants • Alcibiades both went against Athens and was accused of various acts of impiety (Herms, Mysteries). <p>Unjustly put to death</p> <ul style="list-style-type: none"> • there was prejudice against Socrates amongst the jury • the Athenians were looking for a scapegoat for their recent troubles • the political climate could not tolerate criticism of the state. <p>But</p> <ul style="list-style-type: none"> • Socrates had a fair trial under Athenian law • his defence speech could have got him acquitted • his attitude in the trial did not help. 	25

Question	Answer	Marks
6	<p>Which of the dialogues in <i>The Last Days of Socrates</i> do you think best illustrates both the good and the bad features of the Socratic Method? In your answer, you should discuss <u>at least two</u> of the dialogues you have studied.</p> <p>Euthyphro The dialogue deals with the question of what holiness is. It sees Socrates questioning Euthyphro about this. It contains all the elements of the Socratic Method; <i>eironia</i> where Socrates pretends ignorance, <i>elenchus</i> where Socrates asks for a definition and refutes it, analogies in the questioning, and Euthyphro's final <i>aporia</i> as he storms off.</p> <p>Apology The dialogue deals with Socrates' defence. During this, he uses the method on Meletus to prove that he is not an atheist (having twisted the charge). The result is that although he proves logically that he is not an atheist, his use of the method prejudices the jury against him.</p> <p>Crito The dialogue deals with Socrates' refusal to escape. It involves him questioning Crito to prove that it would be wrong for him to try to escape the death penalty. It differs from the first two dialogues because here, Crito accepts Socrates' line of argument.</p> <p>Phaedo The dialogue deals with Socrates' last day, and involves him questioning his friends about the nature of death. As with <i>Crito</i>, the audience is not hostile, and the dialogue has few of the features of the Socratic method.</p>	25

Question	Answer	Marks
7(i)	<p>What type of cloak has Anticleon/Bdelycleon previously removed from Procleon/Philocleon?</p> <p>Juryman's</p>	1
7(ii)	<p>From which country does the gown in the passage come?</p> <p>Persia</p>	1
7(iii)	<p>Why does Procleon/Philocleon refer to the shoes as 'enemy footwear' (lines 9–10)?</p> <p>The war with Sparta</p>	1
7(iv)	<p>'If you're going to mix with clever, educated men' (line 31). Why is Anticleon/Bdelycleon taking Procleon/Philocleon to visit these people?</p> <p>To give Procleon a good time</p>	1
7(v)	<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> <ul style="list-style-type: none"> • visual – the gown and Procleon struggling under its weight. The putting on of the Spartan shoes. The plutocratic swagger • absurdity – getting cooked by the gown • role reversal – the son looking after the father • contemporary reference – anti-Spartan big toe • impersonation – Procleon mimicking one of his son's friends • bathos – the impressive anecdote is about a vampire • scatological – the vampire which farted when she was caught. 	6
7(vi)	<p>Using this passage as a starting point, explain how Aristophanes has used <i>Wasps</i> to present his social and political views.</p> <p>From the passage, we learn that:</p> <ul style="list-style-type: none"> • Procleon does not like the extravagance of the younger generation • Procleon dislikes the Spartans • Procleon does not like the ways of the educated younger generation. <p>Social:</p> <ul style="list-style-type: none"> • demagogues using elderly jurymen to influence the politics of the <i>polis</i> • traditional ways in the guise of Procleon who is a representative of the generation who fought at Marathon to create the empire that Athens was relying on to defend itself in the Peloponnesian war versus new ways in the form of Anticleon who enjoys many pleasures that life brings and prides himself on his ability to influence others. <p>Political:</p> <ul style="list-style-type: none"> • the jury system and Cleon's interference in it for his own gain • his attempt to buy the jurors' support by increasing their pay • that the <i>polis</i> is in a bad way and that demagogues are making wrong decisions. 	15

Question	Answer	Marks
8	<p>'Characterisation is more important to the success of <i>Frogs</i> than its plot.' 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"> • strength of characterisation • excitement of the plot • use of comedy • instruction. <p>Dionysus' character significantly contributes to these points in his:</p> <ul style="list-style-type: none"> • determination to retrieve a playwright to save Athens • initial cowardice • ignorance of how to enter the Underworld • encounter with Charon and the boat crossing • role reversal with Xanthias in the scene with the landladies and maidservants • unexpected change of character in the second half of the play where he assumes the role of judge of the poetry contest • choice of Aeschylus. <p>Xanthias is also important as he:</p> <ul style="list-style-type: none"> • is a source of humour in the way he makes fun of Dionysus – Empusa wind up • prompts Dionysus to action – hiring of the Corpse • identifies Chorus of Initiates whereas Dionysus fails to recognise his own worshippers • is cheeky in getting his master tortured. <p>Aeschylus and Euripides are also important in the parody they provide and the message their characterisation provides in both the harm that Euripides plays are doing to society and the values Aeschylus represents which are necessary if Athens is going to save itself.</p> <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"> • entering the Underworld • boat crossing • encounters with various characters • poetry competition • decision to take back Aeschylus. <p>Candidates might argue that either the characterisation 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 the <i>Frogs</i>.</p>	25

Question	Answer	Marks
9	<p>'The visual aspects and staging of a play are essential ingredients in its success.' How far do you agree with this statement? In your answer you should refer to <u>either</u> <i>Wasps</i> <u>or</u> <i>Frogs</i>.</p> <p>Candidates might demonstrate knowledge of the staging of an Aristophanic comedy and display knowledge of the use of the:</p> <ul style="list-style-type: none"> • <i>logeion</i> • <i>skene</i> • <i>orchestra</i> • <i>parodos</i> • costumes • masks. <p>Visually effective elements in <i>Wasps</i> might include:</p> <ul style="list-style-type: none"> • Procleon popping out of the chimney pot • the appearance of the donkey • the wooden construction barricading the <i>skene</i> • the dog trial • Anticleon's attempts to introduce his father into the younger generation's way of living • Procleon's unlikely rejuvenation and unruly behaviour • the final dance off. <p>Those in <i>Frogs</i> might also include:</p> <ul style="list-style-type: none"> • Dionysus' absurd Heracles outfit • the possible <i>Frogs</i> costume • the boat crossing • the bottom whacking competition • the ragged appearance of the Initiates • the scales to weigh the lines of poetry. <p>Responses will benefit from considering how these examples contribute to the comedy, message and plot of the comedy and its success.</p>	25

Question	Answer	Marks
10(i)	<p>What name is given to the type of pot shown in the image above?</p> <p>Belly/one-piece amphora</p>	2
10(ii)	<p>What technique has been used to decorate this pot?</p> <p>Red-figure</p>	1
10(iii)	<p>Give the approximate date when this pot was made and decorated.</p> <p>530–510 BC</p>	1
10(iv)	<p>Who painted this pot?</p> <p>Andokides Painter</p>	2
10(v)	<p>Identify <u>two</u> decorative motifs <u>and</u> their location on this pot.</p> <ul style="list-style-type: none"> • ivy chain – handles • mirrored lotus and palmette – top frame of scene • pomegranate net – side frame of scene • sun rays – bottom of the pot. 	4
10(vi)	<p>Analyse the content and composition of the scene on this pot. In your answer, you should make reference to specific features of the pot to explain your answer fully.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> • the pot depicts Herakles or Dionysus feasting in the presence of Athena • Athena stands on the left filling the vertical space available • she focuses the viewer's attention on the reclining figure • Herakles/Dionysus is the focal point • he fills the central part of the scene • the vine fills the right-hand part of the scene • its curving nature acts as a contrast to the strong horizontal of Herakles/Dionysus and strong vertical of Athena. 	15

Question	Answer	Marks
11	<p>Do you prefer pots of the Grand Style or pots decorated by the Mannerists? You should make detailed reference to <u>at least three</u> pots of <u>each style</u> to explain your answer.</p> <p>Grand Style</p> <ul style="list-style-type: none"> • was more focused on narrative and showed the skill of the later black figure painters • Exekias' depiction of Achilles and Ajax playing dice is one of the most impressive paintings of the black figure era. The detail of their cloaks, the concentration in their poses and the details such as the score of the dice being given make this successful • Lydos depicts the return of Hephaestos to Olympus. It has very detailed decoration including use of colour and attention to drapery. <p>Mannerist Style</p> <ul style="list-style-type: none"> • this style shows a fascination with drapery • the decoration is often very detailed • the world of women is more frequently shown • candidates might find the drapery too fussy • though they might admire the detail of the painting, e.g. the hair and dresses of the scene with Herakles and the garden of the Hesperides by the Meidias painter • the Pan Painter's scene of Perseus and Medusa is much simpler • there is still the decoration of Athene's dress • the interest in drapery in the folds of Perseus' tunic, which they might find admirable. <p>Candidates may find either style more appealing.</p>	25

Question	Answer	Marks
12	<p>‘Scenes with a mixture of human and divine characters 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 include discussion of <u>at least three</u> pots with gods and humans and <u>at least three</u> other types of scenes found on Greek pots.</p> <p>Scenes with Divine figures from the syllabus include:</p> <ul style="list-style-type: none"> • wedding of Peleus and Thetis (Sophilos) • François Vase • the return of Hephaestos to Olympus (Lydos) • Herakles/Dionysus feasting (bilingual vase) • Artemis and Apollo slaying the Niobids (Niobid painter). <p>Candidates may argue that these vases show more interest as there it is exciting to see a depiction of the gods, it gives the painters a chance to work with figures of different sizes and often scenes with gods are from exciting sections of mythology. However, they may argue that the interest is in the figures themselves and the composition of the scene rather than being linked to gods per se.</p> <p>There are examples that have no divine figures, such as Exekias’ depiction of Achilles and Ajax, which are certainly interesting and successful.</p>	25