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**CLASSICAL STUDIES**

**9274/12**

Paper 1 Greek Civilisation

**October/November 2017**

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.

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**Generic marking descriptors: gobbet essays (AS)**

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1  13–15	<p><b>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</b></p> <ul style="list-style-type: none"> <li>• will be comprehensive in coverage;</li> <li>• will be detailed in knowledge;</li> <li>• will be detailed in the use of specific examples in support of points made;</li> <li>• will be attentive to all parts of the question in equal depth;</li> <li>• will be lucid in style and organisation;</li> <li>• will show evidence of individual thought and insight;</li> <li>• the answer is fluent.</li> </ul>
Level 2  10–12	<ul style="list-style-type: none"> <li>• will be very good in coverage;</li> <li>• will be supported with good/adequate examples and illustrations;</li> <li>• will be attentive to all parts of the question in some depth;</li> <li>• will be well organised and clearly expressed;</li> <li>• may have some minor errors;</li> <li>• for the most part, the answer is fluent.</li> </ul>
Level 3  7–9	<ul style="list-style-type: none"> <li>• will be adequate in coverage of question requirements, but perhaps unbalanced in treatment;</li> <li>• will be supported with fewer examples and detail;</li> <li>• will be too general;</li> <li>• may be stylistically clumsy or inconsistent;</li> <li>• may contain irrelevant material;</li> <li>• shows some fluency.</li> </ul>
Level 4  4–6	<ul style="list-style-type: none"> <li>• will be deficient or limited in knowledge;</li> <li>• will show misunderstanding or misinterpretation of question;</li> <li>• will use few or irrelevant examples;</li> <li>• will be muddled and limited in expression.</li> </ul>
Level 5  0–3	<ul style="list-style-type: none"> <li>• will show serious misunderstanding of the question or lack of knowledge;</li> <li>• will show factual inaccuracies;</li> <li>• will not use examples;</li> <li>• will not make relevant points.</li> </ul>

**Generic marking descriptors: full essays (AS)**

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive (unless specified to the contrary). Appropriate, substantiated responses will always be rewarded.

Level/marks	Descriptors
Level 1  21–25	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> <li>• will be comprehensive in coverage;</li> <li>• will be detailed in knowledge;</li> <li>• will be detailed in the use of specific examples in support of points made;</li> <li>• will be attentive to all parts of the question in equal depth;</li> <li>• will be lucid in style and organisation;</li> <li>• will show evidence of individual thought and insight;</li> <li>• the answer is fluent.</li> </ul>
Level 2  16–20	<ul style="list-style-type: none"> <li>• will be very good in coverage;</li> <li>• will be supported with good/adequate examples and illustrations;</li> <li>• will be attentive to all parts of the question in some depth;</li> <li>• will be well organised and clearly expressed;</li> <li>• may have some minor errors;</li> <li>• for the most part, the answer is fluent.</li> </ul>
Level 3  11–15	<ul style="list-style-type: none"> <li>• will be adequate in coverage of question requirements, but perhaps unbalanced in treatment;</li> <li>• will be supported with fewer examples and detail;</li> <li>• will be too general;</li> <li>• may be stylistically clumsy or inconsistent;</li> <li>• may contain irrelevant material;</li> <li>• shows some fluency.</li> </ul>
Level 4  6–10	<ul style="list-style-type: none"> <li>• will be deficient or limited in knowledge;</li> <li>• will show misunderstanding or misinterpretation of question;</li> <li>• will use few or irrelevant examples;</li> <li>• will be muddled and limited in expression.</li> </ul>
Level 5  0–5	<ul style="list-style-type: none"> <li>• will show serious misunderstanding of the question or lack of knowledge;</li> <li>• will show factual inaccuracies;</li> <li>• will not use examples;</li> <li>• will not make relevant points.</li> </ul>

Question	Answer	Marks
1(i)	<p><b>In which year did the wedding of Philip and Cleopatra take place?</b></p> <p>337 B.C.</p>	<b>1</b>
1(ii)	<p><b>Apart from being Cleopatra’s uncle, who was Attalus?</b></p> <p>He was a trusted general of Phillip. He was one of the leaders of Phillip’s advance attack on Asia Minor.</p>	<b>2</b>
1(iii)	<p><b>Why would a son of Philip and Cleopatra be considered as a ‘legitimate heir to the throne’? (lines 9–10)</b></p> <p>Cleopatra was a Macedonian of noble blood. Any child she bore Phillip would be a pure Macedonian.</p>	<b>2</b>
1(iv)	<p><b>How might a son of Philip and Cleopatra have affected Alexander’s position?</b></p> <p>Being a pure Macedonian, the son could deprive Alexander of his position as the next Macedonian king.</p>	<b>2</b>
1(v)	<p><b>Why did Alexander take Olympias to Epirus?</b></p> <p>It was her home city. To avoid making the quarrel worse/protect her from Philip.</p>	<b>2</b>
1(vi)	<p><b>What happened to Cleopatra after the death of Philip?</b></p> <p>She was murdered (on the orders of Olympias).</p>	<b>1</b>
1(vii)	<p><b>‘Like father, like son.’ Using this passage as a starting point, explain how far you agree with this assessment of the personalities of Alexander and Philip.</b></p> <p>In the passage, both Philip and Alexander are seen to have a quick temper. They are both also very heavy drinkers. They constantly quarrelled, as seen in the incident in the passage, and also the taming of Bucephalus.</p> <p>Both were strong leaders who inspired confidence and love from their soldiers. Both were eager to gain military glory, with Alexander complaining that his father was not going to leave him anything to conquer. Both were brave and fearless fighters, and skilled warriors.</p> <p>Unlike his father, Alexander seems to have had a vision of being more than just a conqueror. He also had a far wider range of interests, probably as a result of his education under Aristotle.</p>	<b>15</b>

Question	Answer	Marks
2	<p><b>What methods did Alexander use to promote his image? How successful was he in doing this?</b></p> <p><b>Methods</b> Alexander used a number of methods to promote his image. He stressed his family ties with heroes such as Perseus, Heracles and Achilles. In later life, he also encouraged the belief that he was the son of Zeus/Ammon, as proclaimed by the Oracle at Siwah. He visited places associated with heroes, such as Troy, where he received Achilles' shield, and tried to outdo the achievements of these heroes, such as climbing the Rock of Aornus, and crossing the Gedrosian Desert. He made use of a number of oracles, such as Siwah, and omens, such as the Gordian Knot and the birds which guided him to Siwah. He also used his physical image on coins and had statues made of himself. He founded many cities named after himself or those close to him. He also had his achievements recorded by Callisthenes (until his execution) and published.</p> <p><b>Success</b> Alexander's success can be seen in his present reputation, which has given him the title 'the Great', and in the way his contemporaries and later generations (e.g. Julius Caesar) regarded him. However, his use of his divine connection sometimes caused resentment amongst his men, although it did raise his standing amongst the peoples he conquered.</p>	25

Question	Answer	Marks
3	<p><b>'The fact that Alexander is called 'the Great' is purely down to his military achievements.' Explain how far you agree with this statement.</b></p> <p><b>Military Achievements</b> Alexander was without doubt a fine general whose military achievements are second to none. He led his men on a thirteen-year military campaign, winning victory after victory against heavy odds, and under a variety of circumstances. He was certainly one of the greatest military leaders the world has ever seen.</p> <p><b>Other Achievements</b> He was also an enlightened ruler who tried to unite the Greeks and the peoples he conquered. He established a vast system of government, spread Greek culture over a huge area, and established a large number of cities, many of which still survive today. Even though his empire collapsed after his death, the kingdoms established by his generals preserved to an extent his ideas and beliefs, with Greek culture and the Greek language becoming the common way of life in the Eastern Mediterranean for centuries after his death. His permanent effect on the areas he conquered could be seen as even more deserving of the title 'the Great' than his military achievements.</p>	25

Question	Answer	Marks
4(i)	<p><b>What reasons did Socrates give for questioning Euthyphro on the nature of holiness at the start of the dialogue?</b></p> <p>Socrates has asked Euthyphro to help him prepare his defence. He has been charged with impiety, and has sought out Euthyphro as an expert on the subject.</p>	2
4(ii)	<p><b>Where does this dialogue take place?</b></p> <p>The Porch (Stoa) of the King Archon in the Agora.</p>	2
4(iii)	<p><b>Whom is Euthyphro prosecuting, and on what charge?</b></p> <p>His father. Homicide.</p>	2
4(iv)	<p><b>What definition of holiness has Euthyphro just given? Why did Socrates reject it?</b></p> <p>Looking after the gods by serving them. Socrates worries what such a service can contribute to the gods.</p>	2
4(v)	<p><b>Identify <u>one</u> example of the Socratic method found in the passage. Explain how effective you think this example is.</b></p> <p><i>Analogy</i>, comparing holiness to trading with the gods. <i>Elenchus</i> – questioning Euthyphro to steer the dialogue in the direction Socrates wants it to go. <i>Irony</i> – Socrates’ pretended ignorance and desire to learn. (Any 1 with an explanation of its effectiveness.)</p>	2
4(vi)	<p><b>‘Euthyphro is a perfect example of the Socratic method, both the good and the bad.’ Using this passage as a starting point, explain how far you agree with this statement.</b></p> <p><i>Euthyphro</i> has all the different methods used by Socrates in his questioning. These include Irony (pretended ignorance and a desire to learn), <i>Elenchus</i> (steering the dialogue in the direction Socrates wants it to go), <i>Analogy</i> (comparisons between everyday activities and points being made), Comedy (ridiculing Meletus, Euthyphro and even Socrates himself), <i>Aporia</i> (reaching an ending with no conclusion).</p> <p><i>Euthyphro</i> enables readers to follow the line of reasoning, and even try to answer the questions themselves. It serves Socrates’ purpose of trying to discover the meaning of the Delphic Oracle. However, by the end, the argument has gone circular and no conclusion has been reached. Euthyphro goes off frustrated, and Socrates has seemingly made another enemy for himself.</p>	15

Question	Answer	Marks
5	<p><b>‘Socrates always remained true to his philosophy.’ How far do you agree with this assessment of Socrates?</b></p> <p>Socrates had a system of belief by which he lived. He spent his life trying to discover the truth of the Delphic Oracle proclamation that ‘no man is wiser than Socrates’.</p> <p><b><i>Euthyphro</i></b> He did this by questioning people, as seen in <i>Euthyphro</i>, although almost always it led to no conclusion, other than that people did not know what they were talking about.</p> <p><b><i>Apology</i></b> In <i>Apology</i>, Socrates tells the jury that he will not give up philosophising if that is the price of life, and accepts the death verdict. He claims he has benefitted Athens by his activity, and should be rewarded.</p> <p><b><i>Crito</i></b> In <i>Crito</i>, Socrates turns down the chance to escape provided by his friends, on the grounds that it would damage his soul. He uses the analogy of the Laws of Athens to back up his refusal to escape.</p> <p><b><i>Phaedo</i></b> In <i>Phaedo</i>, he accepts the death penalty, and goes to his death bravely, regretting nothing.</p> <p>Socrates does live his life according to his principles and views on philosophy.</p>	25

Question	Answer	Marks
6	<p><b>What were Socrates' views on the duties of the citizen to the state? How far do you agree with his belief that no truly just man can participate in politics?</b></p> <p><b>Apology</b> In <i>Apology</i>, Socrates claims that he avoided public life, unless it was impossible to avoid. He did serve in the army, and undertook duty as Chairman of the Assembly, refusing to put the issue of the guilt of the generals after Arginusae to the vote. He puts his duty to the gods before his duty to the state, stating that he will not compromise his ideals. He also states that he will not stop testing the truth of the Delphic Oracle, or obeying his <i>daimonion</i> just to obey the orders of the jury.</p> <p><b>Crito</b> In <i>Crito</i>, he refuses to escape, citing obedience to the Laws of Athens as the reason for this. However, this is only because he feels that breaking those laws will corrupt his soul, so a citizen should only obey the state if it is in accordance with the principles of philosophy.</p> <p><b>Phaedo</b> In <i>Phaedo</i>, he carries on with these principles, accepting death without a fuss. Socrates states that no man can participate in politics without becoming corrupted by the process. It forces men to either act in a way which will corrupt the soul, or risk their life, such as when he was faced with the order to arrest Leon of Salamis. The best thing a man can do is to avoid public life, and simply concentrate on living his life in such a way as to keep his soul untainted.</p>	25

Question	Answer	Marks
7(i)	<p><b>Where precisely in the Underworld are Dionysus and Xanthias standing?</b></p> <p>Outside the palace of Pluto</p>	1
7(ii)	<p><b>Why does Dionysus want to swap costumes with Xanthias?</b></p> <p>He has encountered Aeacus who has threatened to torture him because he has mistaken him for Heracles.</p>	2

Question	Answer	Marks
7(iii)	<p><b>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.</b></p> <p>Any <b>three</b> of the following:</p> <ul style="list-style-type: none"> <li>• role reversal – god and slave</li> <li>• use of costume and props to reinforce this role reversal</li> <li>• stock character – over-confidence and cheek of Xanthias</li> <li>• use of the unexpected – appearance of the Maid</li> <li>• stereotype – Heracles' appetite</li> <li>• fantasy – Heracles' appetite, domestic image of the underworld (baking etc)</li> <li>• slapstick – the Maid trying to drag Xanthias/Heracles inside</li> <li>• sexual innuendo – 'hand-plucked', dancing girls</li> <li>• oxymoron – 'freshest bloom of middle age'.</li> </ul>	<b>6</b>
7(iv)	<p><b>Whom do Dionysus and Xanthias encounter immediately after this passage?</b></p> <p>The landladies.</p>	<b>1</b>
7(v)	<p><b>Using this passage as a starting point, explain why Xanthias and other slaves are important in <i>Frogs</i>.</b></p> <p>Xanthias and the Maid play a vital role within the passage. Answers might discuss how they:</p> <ul style="list-style-type: none"> <li>• add to the comedy of the scene</li> <li>• depict a role reversal which might be symbolic of the dire state of Athens and the influence of the demagogues</li> <li>• send up Heracles' stereotypical gluttony</li> <li>• add to the stereotypical cheek often associated with the depiction of slaves.</li> </ul> <p>Elsewhere in the first half of the play, Xanthias:</p> <ul style="list-style-type: none"> <li>• is part of the ongoing comic porter joke</li> <li>• continues to provide a role reversal with Dionysus</li> <li>• is a source of humour in the way he makes fun of Dionysus – Empusa ruse</li> <li>• prompts Dionysus to action – hiring of the Corpse</li> <li>• identifies Chorus of Initiates whereas Dionysus fails to recognise his own worshippers</li> <li>• is cheeky in getting his master tortured.</li> </ul> <p>Slaves are also important at the start of Act Two where Xanthias and his fellow slave serve to:</p> <ul style="list-style-type: none"> <li>• provide humour in their stereotypical behaviour</li> <li>• set the scene of the second half of the play by introducing the disagreement between Aeschylus and Euripides over who has the right to sit in the Chair of Tragedy</li> <li>• establish the means by which the conflict will be resolved.</li> </ul>	<b>15</b>

Question	Answer	Marks
8	<p><b>‘The only purpose of <i>Wasps</i> was to entertain the Athenian audience.’ Explain how far you agree with this statement.</b></p> <p>Aristophanes clearly saw his role as a dramatist to be twofold; didact and entertainer. As such, it would be difficult to hold that the sole purpose of <i>Wasps</i> was to entertain the Athenian audience. Comedy would have been of paramount importance if Aristophanes was going to gain enough support to win a prize at the festival of Dionysus and this is evident in the diverse and extensive range of examples of types of humour found in <i>Wasps</i>.</p> <p>These include:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• structure of plot</li> <li>• fantasy</li> <li>• political</li> <li>• sexual humour</li> <li>• slapstick</li> <li>• role reversal</li> <li>• scatological humour.</li> </ul> <p>It was, however, not the only purpose of <i>Wasps</i> and the didactic element will merit some consideration. In <i>Wasps</i>, Aristophanes’ message largely focuses around the Athenian jury system through:</p> <ul style="list-style-type: none"> <li>• the character of Procleon</li> <li>• the behaviour of the Chorus</li> <li>• Anticleon’s arguments against his father</li> <li>• the details of the mock trial of Labes the Dog and the allegory involved here.</li> </ul> <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"> <li>• the jurors are addicted to serving on the jury</li> <li>• Procleon dreams about the courts</li> <li>• they go to extreme lengths to attend – so much so that his son has to imprison him</li> <li>• Procleon always votes for the harshest penalty</li> <li>• Procleon makes up his mind before hearing the evidence</li> <li>• Procleon accepts bribes</li> <li>• the jurors do what they are told by the demagogues</li> <li>• the jurors are being misled by the demagogues and trained to know the hand that feeds them.</li> </ul> <p>Aristophanes would also seem to be using <i>Wasps</i> to draw attention to:</p> <ul style="list-style-type: none"> <li>• the foibles of the younger generation</li> <li>• the qualities of the older generation which helped to defend Athens and give it a strong empire.</li> </ul>	25

Question	Answer	Marks
9	<p><b>‘Confrontation is an essential ingredient in the success of <i>Frogs</i> and <i>Wasps</i>.’ How far do you agree with this statement? In your answer, you should refer to both plays.</b></p> <p>Answers will need to define what the essential ingredients of an Aristophanic comedy are. Clearly there is the need to be humorous, but the playwright also saw his role as that of teacher. Answers should identify examples of confrontation, both verbal and physical within <i>Frogs</i> and <i>Wasps</i>, and evaluate how they add to these two purposes of comedy.</p> <p>In <i>Wasps</i>:</p> <ul style="list-style-type: none"> <li>• attempt made by Procleon to escape the <i>skene</i> to attend court</li> <li>• altercation between the Chorus Leader and Boy</li> <li>• rescue attempt made by the Chorus</li> <li>• debate between Procleon and Anticleon over the role and authority of the courts</li> <li>• mock trial of Labes</li> <li>• antics of Procleon at the <i>symposium</i></li> <li>• baking woman and citizen with the damaged head</li> <li>• Crab finale.</li> </ul> <p>In <i>Frogs</i>:</p> <ul style="list-style-type: none"> <li>• comic porter scene</li> <li>• role reversal between Dionysus and Xanthias</li> <li>• Aeacus and the ensuing bottom-whacking competition</li> <li>• debate between Aeschylus and Euripides over the Chair of Tragedy.</li> </ul> <p>The comedy in many of these scenes is apparent and does not need embellishing.</p> <p>There are various messages alluded to. These include the:</p> <ul style="list-style-type: none"> <li>• over-zealous nature of the jurors</li> <li>• affluence of the younger generation compared to the austerity of the older generation</li> <li>• corruption of the courts</li> <li>• detrimental effect the new ways were having upon Athenian society</li> <li>• desperate and topsy turvy situation Athens was faced with in the war against Sparta</li> <li>• need to return to the old-fashioned values which had made Athens the ruler of a great empire.</li> </ul> <p>Whether confrontation is an essential element is debatable. Candidates should consider a range of other factors which help to contribute to the success of the play.</p>	25

Question	Answer	Marks
10	<b>Study the image below, and answer the questions which follow:</b>	
10(i)	<b>What type of amphora is this?</b>  • belly.	<b>1</b>
10(ii)	<b>Give the name of the painter of this pot. To which group of painters did he belong?</b>  • Euthymides • Pioneers.	<b>2</b>
10(iii)	<b>Give an approximate date for the pot on which this scene appears.</b>  • 510–500 B.C.	<b>1</b>
10(iv)	<b>Pick out <u>three</u> features which enable you to give this date.</b>  • red-figure technique • elaborate drapery • more naturalistic facial features • more naturalistic anatomy.	<b>3</b>
10(v)	<b>Identify the <u>three</u> figures in this scene.</b>  • Priam • Hector • Hecuba.	<b>3</b>
10(vi)	<b>This pot has this inscription on it: ‘As never Euphronios could do’. Using this scene as a starting point, explain whether you think that the painter of this pot is a more skilful artist than Euphronios.</b>  Candidates may refer to: • this scene – Hector arming in the presence of Priam and Hecuba • Side B – Three Men Carousing • Euphronios’ pot – Herakles and Antaios • any other relevant pots by Euthymides and Euphronios.  As far as the technique of the two artists is concerned, answers may refer to: • content • composition • anatomy • drapery • movement • foreshortening.	<b>15</b>

Question	Answer	Marks
11	<p><b>‘Red-figure vases were always delicate, elegant and skilful.’ How far do you agree with this opinion? To explain your answer, you should include reference to <u>at least four</u> specific examples of pots painted in the red-figure style.</b></p> <p>This is intended to be a fairly open question so that candidates are free to choose their own examples of painters and pots from the red-figure technique.</p> <p>A successful answer will:</p> <ul style="list-style-type: none"> <li>• focus on each of the adjectives in the quotation to create an argument</li> <li>• make use of appropriate examples to support and illustrate the argument</li> <li>• refer in some detail to a range of examples from red-figure pots.</li> </ul> <p>Candidates may refer to the following ideas in their answers:</p> <p><b>Delicate</b></p> <ul style="list-style-type: none"> <li>• the delicacy of facial features, particularly in female figures</li> <li>• the delicacy and transparency of drapery</li> <li>• the delicacy of the brush strokes.</li> </ul> <p><b>Elegant</b></p> <ul style="list-style-type: none"> <li>• the use of beautiful patterns and motifs</li> <li>• the elegant stance of figures</li> <li>• the placement of figures within the composition.</li> </ul> <p><b>Skilful</b></p> <ul style="list-style-type: none"> <li>• the composition</li> <li>• the skill in depicting anatomy</li> <li>• the use of foreshortening</li> <li>• this is up to the opinion of the candidate and what (s)he may find pleasing</li> <li>• BUT there is variation of both form and pattern in vase painting.</li> </ul>	25

Question	Answer	Marks
12	<p><b>You have been asked to contribute to a website on pottery through the ages. Which painters and pots would you select to illustrate the black-figure technique? In your answer, you should refer to <u>at least four</u> specific pots and painters and explain why you have chosen them.</b></p> <p>There can be no model answer for this question because much will depend upon which painters and pots candidates choose. The question is designed to get candidates thinking about elements relating to individual painters, such as the quality of incision, quality of draughtsmanship, and pots, such as composition, stylistic features, subject matter, tone and effect.</p> <p>Look for detailed knowledge of a few selected painters and pots or breadth of knowledge of a number of painters and pots. Whichever approach is chosen, there should be evidence of sound reasons for the choice of the selected painters and pots.</p>	25