

**CLASSICAL STUDIES**

**9274/41**

Paper 4 Classical Literature – Sources and Evidence

**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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of 6 printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Essays: Generic Marking Descriptors for Papers 3 and 4**

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

<b>Level/Marks</b>	<b>Descriptors</b>
Level 5 50–40	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE BEST THAT MAY BE EXPECTED AT THIS LEVEL.</p> <ul style="list-style-type: none"> <li>strongly focussed analysis that answers the question convincingly;</li> <li>sustained argument with a strong sense of direction, strong and substantiated conclusions;</li> <li>give full expression to material relevant to both AOs;</li> <li>towards the bottom may be a little unbalanced in coverage yet the answer is still comprehensively argued;</li> <li>wide range of citation of relevant information, handled with confidence to support analysis and argument;</li> <li>excellent exploration of the wider context, if relevant.</li> </ul>
Level 4 39–30	<ul style="list-style-type: none"> <li>a determined response to the question with clear analysis across most of the answer;</li> <li>argument developed to a logical conclusion, but parts lack rigour, strong conclusions adequately substantiated;</li> <li>covers both AOs;</li> <li>good but limited and/or uneven range of relevant information used to support analysis and argument, description is avoided;</li> <li>good analysis of the wider context, if relevant.</li> </ul>
Level 3 29–20	<ul style="list-style-type: none"> <li>engages well with the question although analysis is patchy and, at the lower end, of limited quality;</li> <li>tries to argue and draw conclusions, but this breaks down in significant sections of description;</li> <li>the requirements of both AOs are addressed, but without any real display of flair or thinking;</li> <li>good but limited and/or uneven range of relevant information used to describe rather than support analysis and argument;</li> <li>fair display of knowledge to describe the wider context, if relevant.</li> </ul>
Level 2 19–10	<ul style="list-style-type: none"> <li>some engagement with the question, but limited understanding of the issues, analysis is limited/thin;</li> <li>limited argument within an essentially descriptive response, conclusions are limited/thin;</li> <li>factually limited and/or uneven, some irrelevance;</li> <li>perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether);</li> <li>patchy display of knowledge to describe the wider context, if relevant.</li> </ul>

<b>Level/Marks</b>	<b>Descriptors</b>
Level 1 9–0	<ul style="list-style-type: none"> <li>little or no engagement with the question, little or no analysis offered;</li> <li>little or no argument, conclusions are very weak, assertions are unsupported and/or of limited relevance;</li> <li>little or no display of relevant information;</li> <li>little or no attempt to address AO2;</li> <li>little or no reference to the wider context, if relevant.</li> </ul>

**General**

Any critical exploration as an answer to a Paper 4 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument which may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

*Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.*

Question	Answer	Marks
1	<p><b>Explore critically Knox's assertion that the actions and suffering of a single character are the focal point of a tragedy. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two following passages:</b></p> <p><b>Specific</b></p> <p>The idea of the tragic hero is one which can be applied effectively to all the plays studied. Knox outlines the basic concept in the initial quotation, with the idea that it is the action and suffering of such a character which will form the focus of the play. This could be used by candidates to set up a discussion about the validity of this idea in relation to the plays which they have studied.</p> <p>In the two passages from Aeschylus and Sophocles different aspects of the hero are presented. In the first, the passage offers candidates the opportunity to consider the idea of <i>hubris</i>, and the fact that Agamemnon attempts to avoid behaving in an overly proud manner. At the same time, this is a defining moment in the play – once he steps on the carpet, his future sufferings are assured, and he moves straight into the path of his oncoming murder. He is presented as a great hero, who has achieved great things, but who does not want to go too far – and yet he does, under the influence of his wife, who will then murder him. This passage also raises the question of the relationship between Agamemnon and his wife, and her relationship with Aegisthus, should candidates choose to discuss these. Candidates might also refer back to the opening speech of the watchman, and the sense of impending doom. All of this relates to events which surround Agamemnon, and it could be argued that he is the focus of the play.</p> <p>However, candidates might wish to argue, for example, that Clytaemnestra is the real focus of the play, and then move away from Knox' proposition.</p> <p>The passage from Sophocles, on the other hand, looks at the other end of the action – rather than the beginning of Oedipus' sufferings, this is, in a sense, the end. He reflects on what he has discovered about himself and his actions, and it could be argued that this is the climax of the play with the action coming together to bring him to this point. Candidates might consider the opening of the play, and then the development of Oedipus' knowledge of himself and his own situation. They could use the passage as a starting point for discussion of this, and discussion of his decree, foul of which he has now fallen.</p> <p>In the case of the <i>Medea</i> and Seneca, candidates might consider other relevant aspects of these plays, not least the question of whether the action in the former is focused on Medea or Jason, whilst in the case of the latter they can consider Seneca's presentation of Oedipus and compare this with the presentation of Sophocles. Candidates might consider the actions of Jason in his treatment of Medea, especially in the light of her opening claims about her role in his success, and then consider whether his actions towards her show him to be a tragic 'hero'. They might also consider the fate of Medea, and her actions in response to Jason's treatment, not least her killing of her children and her careful plotting to ensure that her situation is well-organised in advance.</p>	50

Question	Answer	Marks
2	<p><b>Explore critically to what extent female characters in epic exist solely to help us understand heroes more fully? In your answer you should make use of your wider reading of epic, as well as the two passages below:</b></p> <p><b>Specific</b></p> <p>There is plenty for candidates to discuss here as it is hoped this question will allow candidates to explore the role of women, whether mortal or divine, and whether they play more than just a secondary role in epic.</p> <p>The first passage does show Achilles' emotional attachment to Briseis and his feelings of being wronged by Agamemnon. Interestingly both passages involve Odysseus and both raise similar questions about the reasons for the Trojan War. Achilles clearly shows a close attachment to Briseis but it is not obvious whether she is his wife or a war prize as he attributes both to her. As such, along with his unhappiness with Agamemnon's behaviour, this presents a picture of Achilles, which contrasts strongly with the picture of him as a bloodstained killer. This may open up an opportunity for an exploration of the way female characters serve to broaden out the portrayal of the main protagonists from that of the somewhat one dimensional nature of the hero who fights and dies. Something that Griffin maintains is what really interests the writers of epic.</p> <p>The second passage from the <i>Odyssey</i> does provide a contrasting picture. It highlights the nature of the role Penelope plays which is much less subservient. Griffin sees her as the female counterpart to Odysseus, exemplified by the weaving and un-weaving of the shroud, her reluctance to accept that the beggar is actually Odysseus and the test of the marriage bed.</p> <p>'By her self-command and guile she shows herself to be like him, the true wife of the hero of the <i>Odyssey</i>.' However, it is the stability that she provides which allows Odysseus to act as he does as shown by the immovable nature of the marriage bed and her fidelity which underpins their relationship. Unfaithful women are contrasted, there is an oblique reference to Helen here – would she really not have deserted her husband if she had known it would have caused a war?</p> <p>Both passages serve to illustrate female characters helping us to understand heroes more fully. However, it is less clear from the <i>Odyssey</i> that this is the sole purpose of their existence.</p> <p>There are many other female characters that candidates may wish to include – Hekuba, Andromache, Eurykleia, Thetis, Athena – and, if they include the <i>Aeneid</i> in their answer – Creusa, Dido, Venus and Juno. This list is not intended to be either exhaustive or prescriptive and candidates who choose to discuss only mortal women will not be penalised.</p> <p>It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.</p> <p>Candidates may draw any sensible conclusions provided that they are supported with critical reference to the texts.</p>	50