

CAMBRIDGE INTERNATIONAL EXAMINATIONS

GCE Advanced Subsidiary Level and GCE Advanced Level

MARK SCHEME for the October/November 2012 series

9274 CLASSICAL STUDIES

9274/13

Paper 1 (Greek Civilisation), maximum raw mark 50

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2012 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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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	<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"> 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.

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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	<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"> 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.

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SECTION ONE: ALEXANDER THE GREAT

1 (i) Who was Cleitus? [2]

He was an officer who had saved Alexander's life by chopping off the arm of a Persian who was about to kill him.

(ii) Briefly explain what happened at the feast before this incident. [4]

Some men had brought fruit as a gift for Alexander. He invited Cleitus to eat it with him. Some sheep followed him into the room, and this was seen as a bad omen, as he had been about to sacrifice the sheep, but had come running when Alexander called. At the meal, Cleitus was offended by a singer teasing the Macedonians and berated Alexander for allowing it.

(iii) What happened immediately after this incident? [4]

Alexander punches his trumpeter for refusing to sound the alarm. Cleitus is dragged out, but rushes back in through another door, quoting Euripides aggressively. Alexander runs him through with a spear and, overcome with guilt, has to be stopped from killing himself.

(iv) Using this passage as a starting point, explain the influence that Persian culture had on Alexander and his empire. [15]

Points for discussion may include:

- his adoption of Persian dress, customs and habits;
- his marriage to Persians;
- proskynesis;
- the problems caused by Persianisation in the eyes of some of Alexander's men;
- his creating of Persian units;
- his relationship with Bagoas.

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2 Explain how successful Alexander was in laying siege to towns. [25]

Points for discussion may include:

- details from any of Alexander's sieges, such as Tyre or Gaza
- an appraisal of his military skills in the sieges

At Tyre:

- he realised that he needed to take Tyre as it was the last Persian harbour in the area
- he constructed a causeway to the island
- he then utilised mobile siege towers, which ultimately failed
- Persian cities already conquered by Alexander let him use their ships, so he ended up with 223 ships to blockade Tyre
- when Tyrians cut his anchor ropes, he replaced them with chains
- he used battering rams on ships. These eventually enabled him to enter the city

At Gaza:

- he tried the same techniques as at Tyre, but they failed
- as Gaza was at the top of a hill, he built ramps to get up it

3 'Alexander was clearly a stronger leader than Darius'. How far do you agree with this statement? [25]

Candidates should compare directly between the two leaders

Points for discussion on Alexander include:

- the loyalty of his men
- his dealing with Greek affairs before heading off on his conquests
- his manipulation of public opinion, such as persuading his men that he was divine
- his military prowess
- his charisma
- his ambition

Points for discussion on Darius include:

- the fact that he did not expect Alexander to be a serious threat until it was too late
- his determination at Issus to win, after surprising Alexander, and his consequent flight, where he left behind his coat and chariot
- the abandonment of his family to Alexander
- his being the first to flee at Gaugamela
- his inability to raise a decent army afterwards
- his defeat as a result of an internal coup by Bessus

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SECTION TWO: SOCRATES

- 4 (i) To whom is Phaedo telling this story? [1]

Echecrates

- (ii) Why does Crito tell Socrates not to hurry? [2]

He does not have to take the poison until the end of the day.
It is still daylight so Socrates still has some time left to live.

- (iii) Which poison did Socrates take? [1]

Hemlock

- (iv) What was Socrates' last request? [2]

Socrates requests that his friends should sacrifice a cock to Asclepius, the god of healing, in payment for a vow.

- (v) How do Socrates' friends react after he has taken the poison? What does Socrates say to them following their reaction? [4]

Apollodorus breaks down and starts crying. All the others join in. Socrates says he is ashamed by their lack of self-control. He sent his wife away because he wanted to avoid such scenes.

- (vi) Using this passage as a starting point, explain Socrates' views on death as seen in the sections of *Phaedo* you have read. [15]

According to Socrates, a philosopher should not commit suicide, as this would be taking away the gift of life as given by the gods. However, death is to be welcomed, not avoided. It is not the end, but the culmination of life. Death removes the distractions of the body which prevent the philosopher from properly understanding the Theory of Ideas. It is only after death that morality can be truly sought and discovered. Do not give credit for ideas found in other dialogues.

- 5 'It was Socrates' fault that he was put to death.' To what extent do you agree with this statement? Explain your answer with reference to *Apology* and *Crito*.

In *Apology*, Socrates made no attempt to help himself. He antagonised the jury by the nature of his defence. He refused to act according to the normal court procedures, and his cross-examination of Meletus merely reinforced the prejudice against him. He spent more time justifying his life than actually arguing against the charges against him. After being found guilty, instead of proposing a sensible sentence, he further antagonised the jury by suggesting he should be punished by being given free meals in the *Prytaneum*. This left the jury with no choice but to uphold the death sentence requested by the prosecution.

In *Crito*, Socrates accepts the death penalty, and ensures that the sentence is carried out by refusing to go along with his friends' plans to help him to escape. Had Socrates been less confrontational, and shown a willingness to compromise, he could have avoided his execution. It seems that the jury would have let him off with a fine, and he could have escaped, but his own nature prevented this.

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6 What can be learnt on Socrates' views on the duties of the citizen to the State from the dialogues in *The Last Days of Socrates*?

Socrates saw himself as a good citizen. In the *Apology*, he described his military service fighting for Athens, and mentioned briefly his period of political office. In *Crito*, he discussed the obedience he owed to the State, using the personified Laws of Athens to back up his point.

All through his final days, he obeys the laws strictly, right up to his execution. In his political offices, he followed the letter of the law and his conscience in the case of the Arginusae generals and Leon of Salamis. However, he placed his duty to the gods above his duty to the State. He saw his questioning of prominent citizens under the orders of Apollo as being beneficial to the State (his gadfly metaphor), even though it led to him being prosecuted, and refused to compromise his beliefs when threatened with punishment. He also stated that no truly just man could take part in political life. He believed that a man should obey the laws of the State as long as these did not conflict with the laws of the gods.

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SECTION THREE: ARISTOPHANES

- 7 (i) **Who was Dionysus and how was he worshipped during the festival at which *Frogs* was first performed?** [3]

God of theatre/wine/fertility.

His wooden statue was paraded through the streets/grand procession and slaughter of many animals at the temple of Dionysos/plays acted in his honour.

- (ii) **Why did Dionysus enter the Underworld and what role is he undertaking in the passage?** [3]

To bring back a poet in order to save Athens.

Judging the poetry weighing competition.

- (iii) **Name the section of the play from which this passage is taken. What is its purpose?** [2]

Agon – verbal contest

- (iv) **Explain who Lamachus was (line 1) and what is supposed to have happened in Euripides' household (either lines 8–9 or lines 10–11).** [2]

Lamachus – died a hero's death in Sicily/general

Euripides' household – slave or lodger allegedly had an affair with the playwright's wife.

- (v) **Using this passage as a starting point, explain how and why Aristophanes parodies Aeschylus and Euripides in *Frogs*.** [15]

Euripides shows Aeschylus to be:

- nonsensical
- dull
- over elaborate

Aeschylus shows Euripides to have:

- 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

What Aristophanes is trying to show is that even though Euripides believes that his plays demonstrate true democracy as everyone speaks and portray 'real' life in a concise way, 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:

- 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

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8 'Old ways good, new ways bad'. To what extent do you think this is a valid summary of the main message of *Wasps*? [25]

There is evidence to support both sides of this argument. Procleon is perhaps the best example of the old ways which are on show in this play. He is shown in a positive light in the following ways:

- fought and defeated the enemies of Athens
- his generation were instrumental in gaining the empire from which Athens gained her immense wealth
- he is quick to learn from Anticleon about how to act a dinner-party
- he has the ability to change his ways
- he is so strong that he can defeat his son in a fight
- he can out dance the younger generation at the end of the play

However, he has many negative characteristics:

- he does not listen to evidence at a trial
- he finds everybody guilty
- he is being duped by Cleon
- he is a trialophile

Anticleon is representative of the younger generation. On the positive side he:

- seems to genuinely care for his father, not just over Cleon, but in also wanting to offer him a good time and tries to take care of him when Procleon is drunk
- tries his hardest to point out the error of Procleon's ways
- dislikes the exploitation of the older generation by the demagogues
- helps his father overcome his addiction to serving on juries

However, there are negative aspects too:

- Aristophanes sends up the friends with whom he dines
- the decadence and wastefulness of his fashion is sent up by Procleon
- his 'good time' has a very negative effect on Procleon
- he cannot control his father

There is also room to discuss the contribution of the Chorus of old jurors, their boys and the other characters who come in the second half of the play.

9 Which play do you think uses the greater range of comic techniques, *Frogs* or *Wasps*? In your answer, you should discuss both plays. [25]

Candidates should make reference to the following types of humour and find relevant examples from both *Wasps* and *Frogs* and make a detailed comparison about which play uses a greater range of comic devices and come to a decision on which one.

- Impersonation
- Visual Humour
- Verbal Humour
- Topical Allusions
- Sex
- Religion
- Situation comedy
- Scatological Humour
- Characterisation
- Stage props

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SECTION FOUR: GREEK VASE PAINTING

10 Study the images below, and answer the questions which follow:

(i) What name is given to this type of amphora? [1]

- Belly amphora

(ii) Name the painters of this pot. [3]

- Lysippides Painter
- Andokides Painter

(iii) This pot is decorated using both the black-figure and the red-figure techniques. What is the technical name given to this type of decoration? [1]

bi-lingual

(iv) Both scenes show the same two main figures. Who are these figures? Briefly explain how you can identify them. [5]

Athena	helmet/aegis/spear
Dionysus	wine cup/vines or
Herakles	muscular frame/Athena his patron

(v) 'This pot marks the high point of the black-figure technique and the birth of the red-figure technique.' How far do you agree with this opinion? In your answer, you should include discussion of at least one earlier and at least one later pot to explain your answer fully. [15]

The pot comes from the transitional period [the move from black-figure to red-figure] and may therefore, be considered alongside other bi-lingual pieces as an experimental piece.

High point of black-figure:

- stands at the end of a long line of development in the black-figure so could be considered as the high point
- it contains many of the typical features of the black-figure technique, in particular the use of colour and filling ornament
- expect reference to other painters [e.g. Kleitias, Sophilos, the Amasis Painter or Exekias] to enable a candidate to assess whether this pot marks the high point of black-figure

Birth of red-figure:

- the red-figure is more restrained in design than the black-figure version but still has some black-figure elements to its design
- it has fewer figures
- it is more simple and less crowded than many pots of this era
- it has black-figure decorative motifs
- there is a wealth of pots from a later date [e.g. Three Men Carousing, The Sack of Troy, Perseus and Medusa] which would indicate that this pot does represent the birth of a new technique

[Total: 25]

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- 11 Discuss the strengths and limitations of the black-figure technique. In your answer, you should include reference to specific pots by named painters. [25]**

Answers may include:

Strengths:

- the dramatic contrast of black figures on the red background
- the quality and complexity of the decorative motifs
- the use of added colour

Limitations:

- figures appear flat
- figures appear to recede into the background
- the quality of incision depended on the skill of the artist
- the desire to fill space by means of filling ornaments
- details of figures (hair, clothing, musculature etc.) is lacking
- the difficulty in depicting facial expression/emotion

Discussion may also include:

- the influence of the shapes and sizes of the pots decorated in this technique
- relationship of shapes of vessels to shapes of figures and other elements of a scene
- appropriate choice of story

Candidates must support their answers with reference to specific pots by name painters.

- 12 ‘Vase painters depicted stories rich in narrative.’ Do you think this is a more accurate description of the black-figure pots or the red-figure pots you have studied? [25]**

There is no model answer to this question because much depends on the pots studied by individual candidates and then employed in answer to this question. It does not matter whether candidates select black-figure or red-figure provided there is a reasoned argument based on specific, recognisable pots.

Candidates need to explain what ‘rich in narrative’ might mean to them.

Black-figure pots such as the Gorgon Painter dinos, Sophilos dinos and the Francois Vase all contain bands of narrative scenes such as the Gorgons pursuing Perseus, the Wedding of Peleus and Thetis and Achilles’ pursuit of Troilos. All these pots clearly contain strong narrative scenes. Equally, there are Red-figure pots with a strong narrative content – the Berlin Painter volute krater depicting Achilles and Hector/Memnon and the Kleophrades Painter’s hydria depicting the Fall of Troy.