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**CLASSICAL STUDIES**

**9274/13**

Paper 1 Greek Civilisation

**October/November 2016**

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.

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.

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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.

<b>Level/marks</b>	<b>Descriptors</b>
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"> <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>

<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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### 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.

<b>Level/marks</b>	<b>Descriptors</b>
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>

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### SECTION ONE: ALEXANDER THE GREAT

- 1 (i) Which battle took place immediately before the siege of Tyre? [1]

Issus

- (ii) Which members of Darius' family were captured by Alexander's army after that battle? How did he treat them? [4]

His mother, wife, infant son, two of his daughters.  
Alexander treated them with chivalry, as befitted their status.

- (iii) In which year did the siege of Tyre take place? [1]

332 B.C.

- (iv) Which god did Alexander want to worship in Tyre? [1]

Heracles

- (v) Why did Alexander say he needed to capture Tyre? Give three reasons. [3]

He could not leave a strongpoint behind when invading Persia.  
By capturing Tyre, he would gain use of the Phoenician fleet.  
He would then be able to conquer Cyprus.  
And then Egypt. (any 3)

- (vi) Using this passage as a starting point, explain why Alexander was successful in conducting the sieges of Tyre and Gaza. [15]

Alexander had good engineers, siege equipment, and a finely trained army, as well as his personal leadership.

#### Tyre

- He first constructed a mole from the shore to the town, with two towers to hinder the Tyrian counter-attack.
- He mounted artillery on the towers.
- He brought in a powerful fleet.
- He blockaded the town.
- Once he had defeated the Tyrian fleet, he used ship-based artillery to batter a hole in the wall and attack through it.

#### Gaza

- He built a raised earthwork around the town.
- He used his artillery to again batter holes in the walls, as well as using tunnels to undermine the walls.
- When the walls collapsed, he attacked and captured the town.

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- 2 **‘Alexander treated his enemies better than his friends.’ How far do you agree with this statement?** [25]

Alexander started by treating his friends well. He shared the spoils of victory with them and stayed true to the ‘first amongst equals’ principle of Macedonian kings. However, he also treated his enemies well. He looked after Darius’ family after capturing them, he gave Darius a proper burial and avenged his death. He often left defeated enemies, such as Porus, in charge of their former domains.

His policy of fusion caused a rift with his friends, who resented the way that they were being sidelined in favour of Persians, and forced to adopt Persian customs such as proskynesis. The creation of Persian units caused an even bigger rift.

Several of Alexander’s friends were killed as a result of their disagreements with Alexander. Cleitus was killed by Alexander himself in a drunken argument over his treatment of the Persians, while Philotas and his father Parmenio were executed for treason.

- 3 **‘The Greeks never really accepted Alexander as their leader.’ How far do you think that this statement explains Alexander’s relationship with the Greek City States?** [25]

After the Macedonian victory at Chaeronia, all the Greek States with the exception of Sparta agreed to form the League of Corinth with Philip as its head – Captain General of the Greek forces in the attack on Persia.

After Philip’s assassination, many Greek States rebelled, and Alexander was forced to subdue them before he could invade Persia. He did this, razing Thebes to the ground as a warning to the other states. He refrained from doing this to Athens because he respected their culture and needed their navy. He also accepted his father’s position as head of the League of Corinth. During his invasion of Persia, Alexander did not trust the Greek States. He left Antipater as his regent with an army to ensure peace in Greece. He dismissed the Athenian navy as soon as he had enough ships from other nations.

His trust in Antipater was rewarded when the Spartans, still not members of the League, rebelled under King Agis III. Antipater defeated them in battle to maintain control of Greece.

Although Alexander had many Greeks in his army, a large number preferred to serve Darius as mercenaries, including Memnon, who commanded the Persian forces at the Battle of the River Granicus. After this battle, the captured Greeks were sent to the mines as a punishment for treason.

Although Alexander saw himself as leading the Greek crusade to avenge Xerxes’ invasion, most Greeks did not see him in this way and wanted to throw off Macedonian rule. Despite Alexander’s best efforts to be seen as a Greek, he was still considered by most as a barbarian. This is why he could not trust them and had to cover his rear through Antipater.

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## SECTION TWO: SOCRATES

- 4 (i) **Where is this dialogue set?** [1]

In Socrates' death cell/Phlius, a town in the Peloponnese

- (ii) **Name two people, apart from Phaedo and Cebes, who were with Socrates when he died.** [2]

Simmiias, Crito, Phaedondas, Euclides, Terpsion. (any 2)

- (iii) **Whose stories did Socrates say he was putting into verse just before his death?** [1]

Aesop

- (iv) **Who was Socrates' wife? Why was she not present at this time?** [3]

Xanthippe. She had been sent away for being overemotional.

- (v) **Identify one example of the Socratic method found in the passage. Explain how effective you think this example is.** [3]

Analogy, comparing Cebes' possessions to humans being the possessions of the gods.  
Elenchus – questioning Cebes to steer the dialogue in the direction Socrates wants it to go.

- (vi) **Using this passage as a starting point, explain Socrates' attitude towards death, as seen in *Phaedo*.** [15]

True philosophers welcome death, but do not commit suicide. In death, a philosopher can truly understand the Ideas of Things. By dying, he avoids the distractions caused by the needs of the body, such as food, clothing and sex. Death is the culmination of a life's work in search of wisdom, which is the only basis for morality.

Do not credit ideas discussed in other dialogues.

- 5 **'Socrates was always going to be found guilty at his trial.' From your reading of Plato's *Apology*, explain how far you agree with this statement.** [25]

Socrates was put on trial for corrupting the young and believing in gods not recognised by the state. During the cross-examination of Meletus, he proved that he did not corrupt the young, and stated that his attendance at the Athenian religious festivals and his obedience to Apollo's oracle showed his religious beliefs. However, his belief in his *daimonion* could have been taken as proof the charge was justified.

As Socrates himself states, there was great prejudice against him from Aristophanes' *Clouds* and the way he humiliated many people who were the victims of the Socratic Method. His association with Alcibiades and the 30 Tyrants also counted against him, especially in the contemporary political climate. Socrates' own attitude at the trial also counted against him, reinforcing the opinion many of the jurors already had.

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- 6 The Delphic Oracle said that there was no one wiser than Socrates. Explain how far you agree with this statement. In your answer, you should refer to at least two of the dialogues you have studied in *The Last Days of Socrates*. [25]

Socrates always claimed that he did not know what the god meant. He spent his entire life trying to discover the truth of the statement. He concluded that he was wise, as he was aware of his own ignorance, unlike almost everyone else who thought they knew something. His wisdom can be seen in his use of the Socratic Method to try and discover what other people knew. However, in his debates, Socrates rarely puts forward any views of his own, rather disproving others' ideas. This could be seen as being clever rather than wise.

### **Euthyphro**

This is an example of the Socratic Method. Socrates proves to Euthyphro that he does not know anything about holiness. The argument is clever, but whether it displays wisdom is debateable.

### **Apology**

Socrates uses his skill in speaking and debating to disprove the charges against him. However, his wisdom could be doubted in the way he antagonises the jury.

### **Crito**

*Crito* contains examples of deep philosophical ideas, such as the duty of the citizen towards the state and the reasons why Socrates feels that he cannot escape from his cell.

### **Phaedo**

Here, Socrates discusses the meaning of death and his ideas on the purpose of life and philosophy.

In the latter two dialogues, Socrates sets out his own thoughts, and convinces his friends of the wisdom of his ideas. So, Socrates could be seen as being wise as well as clever.

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### SECTION THREE: ARISTOPHANES

- 7 (i) **From what section of the play is this passage taken and what is its purpose?** [2]

Prologue. It is the introductory dialogue used to help set the scene.

- (ii) **Why is Dionysus dressed up as Heracles?** [2]

Heracles successfully entered the underworld as one of his labours.

- (iii) **'If only I'd been in that sea-battle, I'd be a free man now' (lines 15–16). Explain what Xanthias is referring to here.** [2]

Arginusae – all the slaves who rowed in this sea-battle were enfranchised.

- (iv) **In what ways does Xanthias contribute to the humour in *Frogs*?** [4]

Any **four** of the following:

- part of the ongoing comic porter joke;
- provides a role reversal with Dionysus, particularly evident in the landladies scene;
- 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 worshippers;
- is cheeky in getting his master tortured;
- helps to set the scene at the start of Act 2.

Points should be supported with relevant examples.

- (v) **Using this passage as a starting point, explain the ways in which costumes and props contribute to the success of *Frogs*.** [15]

Costumes and props are used throughout *Frogs*, creating many comedic opportunities.

Examples of costume include:

- Dionysus' absurd Heracles outfit;
- the possible *Frogs* costume;
- the ragged appearance of the Initiates.

It might be argued that Aristophanes also uses costume to assist with the putting across of his message. Dionysus' lack of awareness in knowing how to dress like Heracles is similar to Athens not knowing how to run the war effectively. In Aristophanes' opinion, the politicians' attempts are as derisory as Dionysus' costume and associated behaviour.

The ragged and torn appearance of the Initiates is not only suitable for people caught up in the frenzy of their worship, but Aristophanes also uses it as an opportunity to highlight how it allows the expense of the production to be cut. The effect of the ongoing war and the hard times it is causing are dramatically exposed upon stage.



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Examples of props:

- use of phallus – part of a fertility festival;
- luggage – ongoing comic porter joke;
- donkey – role reversal between a god and a slave;
- boat – Dionysus' ineptitude at knowing how to row;
- sponge – scatological humour and anthropomorphising of Dionysus;
- various whips and instruments of torture – comedy;
- scales – to weigh the lines of poetry and show that Aeschylus' plays are what society needs if it is to have any chance of winning the war.

**8 'To enjoy *Wasps*, a modern audience needs to know about Cleon and the Athenian legal system.' Explain how far you agree with this statement. [25]**

A modern audience would certainly need a basic understanding of the Athenian jury system to fully appreciate *Wasps*. The first half of the play centres on Procleon's addiction to serving on juries and much humour arises from his desperation to attend court, the portrayal of the Chorus and the way different props and everyday objects are used to make the mock court. There is also the political message of how the jurors are being misled by Cleon and how their actual integrity is often called into question.

However, an audience lacking this knowledge can still appreciate the play – the second half of the play largely moves away from the law courts and is set around the comical transformation of Procleon's character.

Throughout the play, Aristophanes creates humour in a variety of different and universal ways which will appeal to any audience. Some of the most obvious are:

- characterisation;
- structure of plot;
- fantasy;
- political humour;
- sexual humour;
- slapstick;
- role reversal;
- scatological humour.

Look for a range of detailed references to the text.

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**9 What arguments might be put forward to justify the staging of either *Frogs* or *Wasps* for an audience today?** [25]

There are many reasons which might be cited to justify a performance of *Frogs* or *Wasps* in today's society.

The humour inherent in both plays is largely universal and timeless and would appeal to an audience of any era. Some of the most obvious types of humour candidates might refer to include:

- characterisation;
- structure of plot;
- fantasy;
- political;
- sexual;
- slapstick;
- role reversal;
- scatological.

Aristophanes' plays will also be effective because they are visually engaging. Areas for comment include:

- staging;
- props;
- costumes;
- choreography.

The storylines and plots of the plays themselves are unexpected and, as such, arresting.

There is strong characterisation in all the plays.

The plays put over messages which are still relevant today. These include:

- corruption in politics;
- comedy of manners;
- generation divide;
- addiction;
- influence of theatre, the social media of its day;
- how a society should be running itself.

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#### SECTION FOUR: GREEK VASE PAINTING

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

(i) This scene was painted on a belly amphora. What was this type of pot used for? [3]

- storage
- wine
- olive oil
- dry goods

(ii) Name the painter of this scene. [2]

Andokides Painter

(iii) Give an approximate date for the pot on which this scene appears. [1]

515–500 B.C.

(iv) What technique has been used to decorate this scene? Identify three features of the technique as shown in this scene. [4]

- red-figure
- background black
- figures red
- use of brush rather than incision
- slip to create fine detail

(v) Compare this scene with any other scene depicting gods. Which do you prefer, and why? [15]

The scene depicts Athene and either Herakles or Dionysus. There are many other scenes on pots the candidates have studied which depict the gods:

- Sophilos dinos;
- Francois vase;
- Lydos column krater;
- Niobid Painter kalyx krater;
- Pan Painter hydria.

Look for a genuine attempt to compare the selected scenes. Candidates may refer to:

- the technique used;
- the dress;
- the anatomy;
- the poses;
- the content of the scene;
- the composition of the scene.

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- 11 Do you prefer the Miniature Style or the Grand Style of Greek vase painting? To explain your answer you should include reference to at least two examples of each style. [25]

Candidates have studied the following examples:

#### Miniature Style

- Sophilos dinos;
- Francois vase.

Candidates may refer to:

- the fine detail on the miniature style pots;
- the number of figures;
- the quality of narrative;
- the naming of the figures.

#### Grand Style

- Lydos column krater depicting return of Hephaistos to Olympus;
- Exekias belly amphora depicting Achilles and Ajax.

Candidates may refer to:

- the number of figures;
- the size of the figures;
- the quality of narrative;
- the naming of the figures;
- the quality of the incision;
- the quality of the composition.

- 12 'Red-figure artists were able to produce more powerful and emotional effects than black-figure artists.' With reference to at least two black-figure pots and at least two red-figure pots, discuss how far you agree with this statement. [25]

Candidates have a free choice to select any four pots from the ones they have studied in order to answer this question. It is essential that there are at least two black-figure and two red-figure examples used in the response. Candidates must also make reference to the ideas of 'more powerful' and 'more emotional'. Most will probably agree with the comment in the statement but much will depend on the pots and scenes selected. Those who choose Exekias's depiction of Achilles and Ajax may well find much within the scene that is both powerful and moving.