



# Cambridge International AS & A Level

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**CLASSICAL STUDIES**

**9274/13**

Paper 1 Greek Civilisation

**October/November 2023**

**MARK SCHEME**

Maximum Mark: 50

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<p><b>Published</b></p>
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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 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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This document consists of **19** 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.

**General guidance for marking extended response and essay questions**

Candidates must address the question set and reach an overall judgement, but no set answer is expected. The questions can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument offered by an answer.

Examiners are encouraged to constantly refresh their awareness of the question and be aware of any requirements set by the question to use sources or make reference to specific examples.

Indicative content in the question-specific mark schemes will neither be exhaustive nor prescriptive. Appropriate, supported responses which address the question should be rewarded.

Relevant accurate knowledge from outside the prescribed Sources for Study e.g. literary or historical sources not set in the Sources for Study should be rewarded as appropriate.

**Guidance on using levels-based mark schemes**

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The examiner should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

**20 mark extended response marking criteria**

<b>Level</b>	<b>AO1 Knowledge and understanding</b>	<b>Marks</b>	<b>AO2 Analysis and evaluation</b>	<b>Marks</b>
Level 5	<ul style="list-style-type: none"> <li>A very good range of factual knowledge</li> <li>Relevant knowledge is very detailed</li> <li>Well-supported with evidence and examples where required</li> <li>A very good understanding/ awareness of context, as appropriate.</li> </ul>	8	<ul style="list-style-type: none"> <li>Thorough analysis of evidence/issues</li> <li>Thoughtful evaluation that answers the question</li> <li>Very thoughtful engagement with sources/task</li> <li>Very well structured response with coherent and reasoned argument.</li> </ul>	11–12
Level 4	<ul style="list-style-type: none"> <li>A good range of factual knowledge</li> <li>Relevant knowledge is detailed</li> <li>Mostly supported with evidence and examples where required</li> <li>A good understanding/ awareness of context, as appropriate.</li> </ul>	6–7	<ul style="list-style-type: none"> <li>Good analysis of evidence/ issues</li> <li>Good evaluation that answers the question</li> <li>Thoughtful engagement with sources/task</li> <li>Well-structured response with reasoned argument.</li> </ul>	8–10
Level 3	<ul style="list-style-type: none"> <li>An adequate range of factual knowledge</li> <li>Relevant knowledge is basic</li> <li>Supported with some evidence and examples where required</li> <li>Some understanding/ awareness of context, as appropriate.</li> </ul>	4–5	<ul style="list-style-type: none"> <li>Adequate analysis of evidence/issues</li> <li>Adequate evaluation that answers the question</li> <li>Some engagement with sources/task</li> <li>A structured response with some reasoned argument.</li> </ul>	5–7
Level 2	<ul style="list-style-type: none"> <li>A limited range of factual knowledge</li> <li>Partially relevant knowledge is basic</li> <li>Partially supported with evidence and examples where required</li> <li>Limited understanding/ awareness of context, as appropriate.</li> </ul>	2–3	<ul style="list-style-type: none"> <li>Limited analysis of evidence/ issues</li> <li>Limited evaluation that partially answers the question</li> <li>Limited engagement with sources/task</li> <li>Poorly structured response with little reasoned argument.</li> </ul>	3–4
Level 1	<ul style="list-style-type: none"> <li>A very limited range of factual knowledge</li> <li>Knowledge may not be relevant</li> <li>Minimal or no supporting evidence or examples</li> <li>Minimal or no understanding/ awareness of context, as appropriate.</li> </ul>	1	<ul style="list-style-type: none"> <li>Superficial analysis of evidence/issues</li> <li>Little or no evaluation that answers the question</li> <li>Little or no engagement with sources/task</li> <li>An unstructured response with little or no reasoned argument.</li> </ul>	1–2
Level 0	No creditable response.	0	No creditable response.	0

**25 mark essay marking criteria**

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 5	<ul style="list-style-type: none"> <li>A very good range of factual knowledge</li> <li>Relevant knowledge is very detailed</li> <li>Well-supported with evidence and examples where required</li> <li>A very good understanding/awareness of context, as appropriate.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>Thorough analysis of evidence/issues</li> <li>Thoughtful evaluation that answers the question</li> <li>Very thoughtful engagement with sources/task</li> <li>Very well structured response with coherent and reasoned argument.</li> </ul>	11–13
Level 4	<ul style="list-style-type: none"> <li>A good range of factual knowledge</li> <li>Relevant knowledge is detailed</li> <li>Mostly supported with evidence and examples where required</li> <li>A good understanding/awareness of context, as appropriate.</li> </ul>	8–10	<ul style="list-style-type: none"> <li>Good analysis of evidence/issues</li> <li>Good evaluation that answers the question</li> <li>Thoughtful engagement with sources/task</li> <li>Well-structured response with reasoned argument.</li> </ul>	8–10
Level 3	<ul style="list-style-type: none"> <li>An adequate range of factual knowledge</li> <li>Relevant knowledge is basic</li> <li>Supported with some evidence and examples where required</li> <li>Some understanding/awareness of context, as appropriate.</li> </ul>	5–7	<ul style="list-style-type: none"> <li>Adequate analysis of evidence/issues</li> <li>Adequate evaluation that answers the question</li> <li>Some engagement with sources/task</li> <li>A structured response with some reasoned argument.</li> </ul>	5–7
Level 2	<ul style="list-style-type: none"> <li>A limited range of factual knowledge</li> <li>Partially relevant knowledge is basic</li> <li>Partially supported with evidence and examples where required</li> <li>Limited understanding/awareness of context, as appropriate.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>Limited analysis of evidence/issues</li> <li>Limited evaluation that partially answers the question</li> <li>Limited engagement with sources/task</li> <li>Poorly structured response with little reasoned argument.</li> </ul>	3–4
Level 1	<ul style="list-style-type: none"> <li>A very limited range of factual knowledge</li> <li>Knowledge may not be relevant</li> <li>Minimal or no supporting evidence or examples</li> <li>Minimal or no understanding/awareness of context, as appropriate.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>Superficial analysis of evidence/issues</li> <li>Little or no evaluation that answers the question</li> <li>Little or no engagement with sources/task</li> <li>An unstructured response with little or no reasoned argument.</li> </ul>	1–2
Level 0	No creditable response.	0	No creditable response.	0

**Section A: Alexander the Great**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
1(a)(i)	<b>In which year was Philip assassinated?</b>  336 BCE	<b>1</b>
1(a)(ii)	<b>In which city was Philip assassinated?</b>  Aegae / Pella	<b>1</b>
1(a)(iii)	<b>Who was Cleopatra (line 2)? Make <u>two</u> points.</b>  Niece of Attalus (1) Bride of Philip (1) Who had borne Philip a son (1)  (Any 2)	<b>2</b>
1(a)(iv)	<b>‘horrible revenge’ (line 10). What revenge did Olympias take upon Cleopatra?</b>  She had Cleopatra killed / she had her son killed	<b>1</b>

Question	Answer	Marks
1(b)	<p><b>Using this passage as a starting point, explain how important you think Olympias was in Alexander's life and career.</b></p> <p>Use the 20 mark extended response marking criteria. Candidates should make some reference to information in the passage but should also provide other information from outside the passage. The amount of material from the passage and elsewhere does not need to be balanced to gain the marks.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In the passage:</p> <ul style="list-style-type: none"> <li>• Olympias was possibly responsible for the assassination of Philip</li> <li>• Encouraged Pausanias to take revenge</li> <li>• She had Cleopatra and her son killed, which he was angry about</li> </ul> <p>Elsewhere:</p> <ul style="list-style-type: none"> <li>• She encouraged Alexander to believe that his father was Zeus</li> <li>• He took her side in her arguments with Philip</li> <li>• They corresponded by letter during his campaigns</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks Marks should be awarded using the marking criteria for AO2</p> <p>In the passage:</p> <ul style="list-style-type: none"> <li>• Her possible involvement in Philip's assassination paved the way for Alexander to become king</li> <li>• The deaths of Cleopatra and her son removed any possible challenge to Alexander's claim</li> <li>• These acts led to a negative reaction against her and Alexander</li> </ul> <p>Elsewhere:</p> <ul style="list-style-type: none"> <li>• Her belief in Alexander's divine origins fuelled his ambition and self-confidence</li> <li>• Taking her side led to arguments between Alexander and his father</li> <li>• Which led to Alexander being exiled by Philip</li> <li>• Alexander was wary of Olympias' political ambitions in Macedon</li> <li>• He left Antipater as regent in Macedon to keep an eye on Olympias</li> <li>• He rarely followed any advice she gave him in her letters</li> </ul> <p>Candidates may conclude that Olympias was important as Alexander was growing up but lost her influence after he became king.</p>	20

Question	Answer	Marks
2	<p><b>‘Alexander’s men were always loyal to him and never questioned his decisions.’ Explain how far you agree with this statement.</b></p> <p>Use the 25 mark extended response marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Alexander’s men were loyal to him:</p> <ul style="list-style-type: none"> <li>• They declared him king after Philip’s assassination</li> <li>• They obeyed orders in battle</li> <li>• They followed him to India</li> <li>• They took part in the marriages at Susa</li> <li>• They mourned his death</li> </ul> <p>But:</p> <ul style="list-style-type: none"> <li>• Mutiny on the River Beas/Hyphasis</li> <li>• Mutiny at Opis</li> <li>• Attitude towards the Policy of Fusion</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <ul style="list-style-type: none"> <li>• Being declared king by the soldiers showed how popular Alexander was</li> <li>• Alexander’s victories were due to the discipline of his men</li> <li>• Their love is shown by the depth of their grief at his death</li> </ul> <p>But:</p> <ul style="list-style-type: none"> <li>• On the River Beas/Hyphasis, Alexander’s men refused to go any further, forcing him to turn back</li> <li>• At Opis, his men protested against the discharge of veterans, and their replacement by Persian troops</li> <li>• This was a manifestation of their dislike of the Policy of Fusion</li> <li>• Even though 10 000 of the men married Persian wives at Susa, most divorced them as soon as Alexander died.</li> </ul> <p>Candidates may conclude that Alexander’s men were loyal to him for most of the campaign, but became restless and disillusioned towards the end, ultimately forcing him to abandon his quest to conquer the world.</p>	25



Question	Answer	Marks
3	<p><b>‘Alexander’s military success was only due to the army and generals he inherited from his father. It had nothing to do with his own ability.’ To what extent do you agree with this opinion?</b></p> <p>Use the 25 mark extended response marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Alexander benefitted from the legacy his father left him:</p> <ul style="list-style-type: none"> <li>• The army was very well trained and drilled</li> <li>• They were very well equipped</li> <li>• They had successfully fought in many campaigns including the defeat of the Greeks at Chaeronea</li> <li>• There were many generals, such as Parmenio and Antipater whom Alexander inherited from his father</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks Marks should be awarded using the marking criteria for AO2</p> <ul style="list-style-type: none"> <li>• The skill and training of his men was a very important factor in Alexander’s victories</li> <li>• The generals were experienced, and commanded different parts of the army</li> <li>• They gave Alexander sensible advice</li> </ul> <p>But:</p> <ul style="list-style-type: none"> <li>• Alexander’s tactical and strategic skill made the best use of his army</li> <li>• He often ignored the advice given by his generals</li> <li>• Many of the generals he inherited died during the campaign, or opposed his plans</li> <li>• His personal bravery inspired his men to fight better</li> </ul> <p>Candidates may conclude that Alexander inherited the army and generals, but it was his own contribution which ultimately led to his unblemished military record.</p>	25

**Section B: Aristophanes**

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
4(a)(i)	<b>Who is Stratyllis?</b> Leader of the women's chorus	<b>1</b>
4(a)(ii)	<b>Who was Euripides (line 6)?</b> Athenian Tragedian	<b>1</b>
4(a)(iii)	<b>'Your friends in there' (line 13). Where is 'there'?</b> The Acropolis	<b>1</b>
4(a)(iv)	<b>Where had the women got the water from (line 14)?</b> The spring near the Acropolis or the Enneakrounos	<b>1</b>
4(a)(v)	<b>'wedding bath' (line 21). What custom is Stratyllis referring to?</b> Athenian brides and bridegrooms were given a ritual bath in water	<b>1</b>

Question	Answer	Marks
4(b)	<p><b>Using this passage as a starting point, discuss how effectively Aristophanes uses visual humour in <i>Lysistrata</i>.</b></p> <p>Use the 20 mark extended response marking criteria. Candidates must make some reference to information in the passage but should also provide other information from outside the passage. The amount of material from the passage and elsewhere does not need to be balanced to gain the marks.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>In the passage:</p> <ul style="list-style-type: none"> <li>• Old men and old women fighting</li> <li>• Chorus of men would have <i>phalloi</i></li> <li>• Men getting sopping wet</li> </ul> <p>Elsewhere:</p> <ul style="list-style-type: none"> <li>• Lots of erect <i>phalloi</i> e.g. scene with Myrrhine and Cinesias, leaders at the end</li> <li>• Magistrate being decked out as a corpse</li> <li>• Comic fight between two choruses in which they strip</li> <li>• Use of props</li> <li>• Scene with reconciliation</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2. Candidates can argue for or against as long as their argument is backed with close detail from the play.</p> <ul style="list-style-type: none"> <li>• The play relies heavily on visual humour. This is often demonstrated by the two different choruses.</li> <li>• Also the use of <i>phalloi</i> on the main characters. The effects of the women's sex strike would have become more visually obvious as the play progressed.</li> <li>• The use of a female body to show the truce also adds to the visual humour.</li> <li>• Candidates may also choose to discuss how Aristophanes does not use visual humour in isolation but often uses it in conjunction with other forms of humour.</li> </ul>	20

Question	Answer	Marks
5	<p><b>‘Audiences are only able to laugh at the characters in <i>Frogs</i> and <i>Lysistrata</i> because they are exaggerated and not believable as real people.’</b>  <b>To what extent do you agree with this statement?</b></p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates might make reference to:</p> <p><i>Frogs</i>:</p> <ul style="list-style-type: none"> <li>• Dionysus</li> <li>• Xanthias</li> <li>• Heracles</li> <li>• Aeschylus</li> <li>• Euripides</li> </ul> <p><i>Lysistrata</i>:</p> <ul style="list-style-type: none"> <li>• Lysistrata</li> <li>• Myrrhine</li> <li>• Cinesias</li> <li>• Calonice</li> <li>• Lampito</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>To answer this question candidates need to explore to what extent the characters in Aristophanes’ plays are merely caricatures, and how much the characters are exaggerated. Candidates can argue for or against as long as their argument is backed with close detail from the play.</p> <p><i>Frogs</i>:</p> <ul style="list-style-type: none"> <li>• Dionysus is not portrayed as a god to be admired – he is cowardly and selfish. Candidates could explore whether this then makes him a caricature</li> <li>• Xanthias is in many ways not the stock slave character. He is used as a means of role reversal</li> <li>• Other characters have more minor roles and are there to serve a comic purpose rather than be fully developed characters.</li> </ul> <p><i>Lysistrata</i>:</p> <ul style="list-style-type: none"> <li>• In <i>Lysistrata</i>, few characters are developed beyond a caricature – Lysistrata being pretty much the only one. The funniest scenes in the play arguably are ones that Lysistrata is not in. She creates the set up for comedy rather than being funny herself.</li> </ul>	25

Question	Answer	Marks
5	<p>Other ideas:</p> <ul style="list-style-type: none"><li>• Candidates should explore a range of characters from both plays</li><li>• They should also look at whether being a caricature means that an audience is able to laugh at a character</li><li>• The use of costume to enhance exaggerated character</li></ul> <p>Accept any valid line of argument that is well supported with details from the plays.</p>	

Question	Answer	Marks
6	<p><b>‘<i>Women at the Thesmophoria</i> is a better blend of reality and fantasy than <i>Frogs</i>.’ How far do you agree with this statement?</b></p> <p>Use the 25 mark essay marking criteria.</p> <p>AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Candidates might make reference to:</p> <p>Reality: <i>Women at the Thesmophoria</i></p> <ul style="list-style-type: none"> <li>• Set in Athens</li> <li>• Has real people as characters such as Euripides, Agathon and Cleisthenes</li> <li>• The Thesmophoria was a real festival</li> <li>• The magistrate and Scythian were real members of Athenian society</li> </ul> <p>Fantasy: <i>Women at the Thesmophoria</i></p> <ul style="list-style-type: none"> <li>• The idea of Euripides’ fearing the women are plotting against him</li> <li>• A man sneaking in to a female only festival</li> <li>• The use of disguise including Euripides dressing as characters from his plays.</li> </ul> <p>Reality: <i>Frogs</i></p> <ul style="list-style-type: none"> <li>• Euripides and Aeschylus were real people</li> <li>• The chorus reference real people in the <i>parodos</i> – Archedemos, Cleisthenes and Callias</li> <li>• One of the choruses was made up of initiates of the Eleusinian Mysteries which was a real thing</li> <li>• Real events are mentioned such as the Battle of Arginusae</li> <li>• A real situation with Alcibiades and Athens is put to both tragedians.</li> </ul> <p>Fantasy: <i>Frogs</i></p> <ul style="list-style-type: none"> <li>• A god as a character</li> <li>• Travelling to underworld</li> <li>• Chorus of frogs</li> <li>• Competition for chair of tragedy</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Discussion and conclusions will depend on the examples chosen, for example:</p> <ul style="list-style-type: none"> <li>• <i>Women at the Thesmophoria</i> contains elements that an ancient Athenian would have recognised as part of everyday life such as the festival and characters of the magistrate and Scythian</li> <li>• There are however elements of fantasy especially in the elaborate costumes Euripides dons to try and rescue Mnesilochus</li> <li>• Candidates could explore how <i>Women at the Thesmophoria</i> would be seen differently by an ancient audience as they would recognise the ‘reality’ elements whereas these would be less obvious to the modern audience</li> </ul>	25

Question	Answer	Marks
6	<ul style="list-style-type: none"><li>• <i>Frogs</i> has many elements of fantasy - its main plot is a cowardly god travelling to the underworld to bring back a dead playwright!</li><li>• However it is also a political play that has numerous references to the political situation of Athens and real Athenians</li><li>• Candidates should discuss the reality and fantasy in both plays and use this to draw conclusions about which play achieves a better blend</li></ul> <p>Accept any valid line of argument that is well supported with details from the plays.</p>	

**Section C: Themes in Greek Vase Painting**

Question	Answer	Marks
7(a)(i)	<b>What type of amphora is shown in the image?</b>  belly / one piece	<b>1</b>
7(a)(ii)	<b>Identify the <u>two</u> figures depicted on this pot.</b>  <ul style="list-style-type: none"><li>• Achilles</li><li>• Ajax</li></ul>	<b>2</b>
7(a)(iii)	<b>Give the name of the painter of this pot.</b>  Andokides Painter	<b>2</b>



Question	Answer	Marks
7(b)	<p><b>‘This pot marks the birth of the red-figure technique.’</b>  <b>How far do you agree with this opinion? In your answer, you should include discussion of at least <u>one earlier</u> and at least <u>one later</u> pot to explain your answer.</b></p> <p>Use the 20 mark extended response marking criteria.  AO1 – Knowledge and understanding 8 marks.</p> <p>Answers may include reference to the following pots:</p> <p>Black-figure technique:</p> <ul style="list-style-type: none"> <li>• Sophilos dinos</li> <li>• Kleitias François Vase</li> <li>• Amasis Painter oinochoe</li> <li>• Group E/Persephone Painter: Death of Priam and Astyanax</li> <li>• Exekias belly amphora/neck amphora</li> </ul> <p>Red-figure technique:</p> <ul style="list-style-type: none"> <li>• Euphronios calyx krater</li> <li>• Sosias Painter kylix</li> <li>• Berlin Painter volute krater</li> <li>• Kleophrades Painter hydria</li> <li>• Euthymides belly amphora</li> </ul> <p>AO2 – Analysis and Evaluation 12 marks.  Answers may include reference to the following points:</p> <ul style="list-style-type: none"> <li>• Discussion of what went before to highlight whether this is the birth of the red-figure technique</li> <li>• Black-figure often with lots of figures and/or decorative motifs, red-figure generally fewer figures</li> <li>• More simple and less crowded than many earlier pots</li> <li>• More restrained in design than many earlier pots</li> <li>• It still has black-figure decorative motifs</li> </ul> <p>There are many pots from a later date which would indicate that this pot stands at the beginning of the red-figure technique. Whether it marks the birth of the red-figure technique is for the candidates to decide.</p> <p>Candidates should make specific reference to details from the pots to support their answer.</p>	20

Question	Answer	Marks
8	<p><b>Do you think that the daily life of women was depicted more successfully on black-figure pots or red-figure pots? In your answer, you should refer to <u>at least three pots</u> from <u>each</u> technique.</b></p> <p>Use the 25 essay marking criteria. AO1 – Knowledge and understanding 12 marks.</p> <p>Candidates have studied a wide range of black and red figure pots depicting scenes from the daily life of women including:</p> <p>Black Figure:</p> <ul style="list-style-type: none"> <li>• Amasis Painter – wedding procession</li> <li>• Amasis Painter – women weaving</li> <li>• Antimenes Painter – women collecting water</li> <li>• Edinburgh Painter – women in shower house</li> <li>• epinetron – women wool-working</li> </ul> <p>Red Figure:</p> <ul style="list-style-type: none"> <li>• Marlay Painter – wedding procession</li> <li>• Brygos Painter – dancing girl and symposiast</li> <li>• Leningrad Painter – women collecting water</li> <li>• Kleophrades Painter – woman painting in workshop</li> <li>• Eretria Painter epinetron – women wool-working</li> <li>• Eretria Painter amphoriskos – woman looking in a mirror</li> <li>• Hydria E219 British Museum – woman handing baby to seated woman</li> </ul> <p>AO2 – Analysis and Evaluation 13 marks.</p> <p>Answers may include reference to the following points which may be considered when thinking about whether a scene is depicted successfully or not:</p> <ul style="list-style-type: none"> <li>• Variety of the different types of activities which involve women</li> <li>• Predominance of the different activities within a particular technique</li> <li>• Relevance of the type of activity to the pot it is depicted on</li> <li>• How the depiction is adapted to the shape of the pot</li> <li>• Different types of narratives</li> <li>• Choice of the specific moment from the activity</li> <li>• Skill of the painter</li> <li>• Compositional elements</li> <li>• Draughtsmanship</li> <li>• Use of colour</li> <li>• Liveliness of the activity depicted</li> </ul> <p>Candidates may also consider the type of women depicted in the different scenes and the fact that what is depicted is very much from a man's perspective.</p>	25

Question	Answer	Marks
9	<p><b>‘The strengths of the black-figure technique are far greater than its limitations.’</b>  <b>How far do you agree with this opinion? In your answer, you should include reference to specific pots by named painters.</b></p> <p>Use the 25 essay marking criteria.  AO1 – Knowledge and understanding 12 marks.</p> <p>Candidates have studied a range of examples of black-figure pots by some of the leading exponents of the style:</p> <p>Leading black figure artists:</p> <ul style="list-style-type: none"> <li>• Sophilos</li> <li>• Kleitias</li> <li>• Amasis Painter</li> <li>• Exekias</li> <li>• Lysippides Painter</li> </ul> <p>There are also some pots which are by lesser known or unidentified painters:</p> <ul style="list-style-type: none"> <li>• Edinburgh Painter</li> <li>• Epinetron B598 from British Museum</li> <li>• Antimenes Painter hydria from British Museum c520</li> </ul> <p>AO2 – Analysis and Evaluation 13 marks  Answers may include consideration of the following points:</p> <p>Strengths:</p> <ul style="list-style-type: none"> <li>• Dramatic contrast of black figures on the red background</li> <li>• Delicate incision [in the hands of a master]</li> <li>• Use of added colour</li> <li>• Decorative motifs</li> <li>• Spotlight technique</li> <li>• Use of colour washes</li> </ul> <p>Limitations:</p> <ul style="list-style-type: none"> <li>• Figures appear flat</li> <li>• Figures recede into background</li> <li>• Overcrowding of scenes – need to fill space</li> <li>• Difficulty in depicting emotion/facial expression</li> <li>• Lack of detail in some pots – drapery, musculature, hair</li> </ul> <p>Much will depend on the examples chosen by candidates to illustrate their answers to the question. Of course, candidates’ views will be influenced by the limited range of pots they have studied. Look for a strong line of argument which is well supported with reference to details from specific, recognisable pots.</p>	25