



# Cambridge International AS & A Level

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**CLASSICAL STUDIES**

**9274/01**

Paper 1 Greek Civilisation

**For examination from 2022**

MARK SCHEME

Maximum Mark: 50

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**Specimen**

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This document has **18** pages. Blank pages are indicated.

**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**

<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>	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 did the battle of Gaugamela take place?</b>  331 BCE	<b>1</b>
1(a)(ii)	<b>What omen had occurred a few days before the battle?</b>  An eclipse of the moon.	<b>1</b>
1(a)(iii)	<b>Who were ‘the Companions’ (line 5)?</b>  Alexander’s bodyguard/elite cavalry.	<b>1</b>
1(a)(iv)	<b>What advice did Parmenio give to Alexander before the battle?</b>  Parmenio advised Alexander to attack during the night, [to take the Persians by surprise].	<b>1</b>
1(a)(v)	<b>Why did Alexander reject this advice?</b>  Alexander rejected this advice as he did ‘not steal victory like a thief’.	<b>1</b>

Question	Answer	Marks
1(b)	<p><b>Using this passage as a starting point, explain how Alexander’s tactical skills were important in winning battles.</b></p> <p>Use the 20 mark extended response marking criteria.</p> <p>Candidates must make some reference to information in the passage but should also provide other information from their study of Alexander’s military achievements. 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: Alexander neutralised the effectiveness of Darius’ scythed chariots by:</p> <ul style="list-style-type: none"> <li>• giving clear instructions to his men</li> <li>• positioning of his troops</li> <li>• using tactics which effectively counteracted the threat of the chariots.</li> </ul> <p>Elsewhere: These tactics are typical of Alexander’s tactical approach. Similar examples could be found in other battles. Candidates may make reference to some of the following:</p> <ul style="list-style-type: none"> <li>• Alexander made sure that his generals and his men were aware of what was required of them, and trained them to ensure that they executed his battle plans properly.</li> <li>• He used his forces well, examples may include using the infantry phalanx to hold and grind down the enemy, while his cavalry charged in wedge formation to break the enemy line up.</li> <li>• Alexander also made good use of the terrain in battles, one example may be trying to find rough ground to prevent the chariots being used at Gaugamela.</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates can argue for or against the question as long as their discussion is justified with close reference to the sources. Candidates should explain how important the tactics chosen were in winning specific battles.</p> <p>As well as specific tactics they may comment on how Alexander was able to adapt to changing situations, such as at Gaugamela, when Parmenio needed help, or at Hydaspes, when he had to deal with Porus’ war elephants.</p> <p>Candidates may also consider other factors such as the size or experience of the army, experience of the generals or Alexander’s personal bravery as being equally important in his victories.</p>	20

Question	Answer	Marks
2	<p><b>‘Alexander cared nothing for pleasure or wealth, but only for deeds of valour and glory.’ (Plutarch). How far do you agree with Plutarch’s opinion of Alexander’s life?</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>Focus on either the valour and glory or the pleasure and wealth aspect of the question does not need to be balanced but candidates must address both sides of the question.</p> <p>Evidence that Alexander was driven by the desire to win glory may include:</p> <ul style="list-style-type: none"> <li>• From an early age, he was worried in case his father left him nothing to conquer.</li> <li>• His favourite book was the <i>Iliad</i> and there are numerous examples of him wanting to emulate Achilles, an example may be his visit to Troy and Achilles’ tomb.</li> <li>• He always led from the front in battles which could be evidence of both his personal valour and his quest for glory.</li> <li>• His desire to be remembered can be seen in taking Callisthenes with him to record his achievements, and the number of cities he founded named after himself.</li> </ul> <p>In counter-argument, candidates may consider episodes where he does not seem to be motivated by increasing his fame or glory:</p> <ul style="list-style-type: none"> <li>• There are episodes from his life where he spent time relaxing such as periods of inactivity, sightseeing or holding parties.</li> <li>• He expressed an interest in the arts and science.</li> <li>• Some parts of his life did not increase his fame or bring glory on himself such as his bouts of heavy drinking or destruction.</li> <li>• He did amass a great deal of wealth but there is also evidence that he seemed to regard wealth as a means to an end, rather than as an end in itself.</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen.</p> <p>Candidates can agree or disagree with the statement as long as their discussion is justified with close reference to the sources.</p> <p>Candidates may also consider that Plutarch was writing several centuries after Alexander’s death and his view of Alexander may be influenced as much by which stories survived as Alexander’s actual personality.</p>	25



Question	Answer	Marks
3	<p><b>‘The first among equals.’ How far do you agree that this is an accurate description of Alexander’s leadership of his men?</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>In addressing the question candidates should make reference to episodes from the sources when he did exhibit this style of leadership and times when he did not.</p> <p>First among equals:</p> <ul style="list-style-type: none"> <li>• Macedonian kings had always been at one with their men.</li> <li>• Philip frequently got drunk with his men, and Alexander also at first carried on this tradition.</li> <li>• Alexander was made king by the army’s acclamation.</li> <li>• Before battles, he encouraged his men with speeches, often speaking to individuals.</li> <li>• During battles, Alexander always led from the front, frequently being wounded.</li> <li>• After battles, he would visit the wounded in hospital.</li> </ul> <p>However:</p> <ul style="list-style-type: none"> <li>• As Alexander conquered more of the Persian Empire and Asia, he gradually began to adopt Persian customs, such as <i>proskynesis</i>.</li> <li>• This led to him being more distant from his men, more like a Persian king than a Macedonian king.</li> <li>• He introduced Persian soldiers into his army.</li> <li>• This led to his men mutinying, especially at the river Opis, when they thought he was replacing them with Persians. His men did however back down.</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the weight given to the two styles of leadership and the examples chosen.</p> <p>Candidates can agree or disagree with the statement as long as their discussion is justified with close reference to the sources.</p> <p>Despite the changes in the form of his rule, Alexander always fought at the front of his army.</p> <p>His popularity with his men can be seen in the way that they reacted to his death.</p>	25

**Section B: Aristophanes**

Question	Answer	Marks
4(a)(i)	<p><b>Why is Dionysus visiting the underworld?</b></p> <ul style="list-style-type: none"> <li>• There are no good Tragedians (1) in Athens (1)</li> <li>• Dionysus despairs (1) of the state of tragedy (1)</li> </ul> <p>Or similar.</p>	<b>2</b>
4(a)(ii)	<p><b>In front of whose house is this scene taking place?</b></p> <p>Pluto's [palace/house]</p>	<b>1</b>
4(a)(iii)	<p><b>What do you think Aeschylus means when he says: 'The navy is the city's strength' (line 4)?</b></p> <ul style="list-style-type: none"> <li>• Athens had relied on the navy (1) during previous war/Persian War (1)</li> <li>• He is giving advice (1) to use the navy in the Peloponnesian War (1)</li> </ul> <p>Or similar.</p>	<b>2</b>

Question	Answer	Marks
4(b)	<p><b>Using this passage as a starting point, explain why you think Dionysus chose Aeschylus, not Euripides, as the winner of the competition (<i>agon</i>) in <i>Frogs</i>.</b></p> <p>Use the 20 mark extended response marking criteria.</p> <p>Candidates must make some reference to information in the passage but should also provide other information from the <i>agon</i> between Aeschylus and Euripides 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>• The use of language by both playwrights.</li> <li>• Aeschylus refers to the Persian Wars: <b>regard enemy soil as theirs.</b></li> <li>• Aeschylus recalls the words of Pericles, which would be popular with the audience.</li> <li>• Euripides tries to persuade Dionysus: <b>Now remember the gods by whom you swore to take me home! Pick me, your friend!</b></li> <li>• Euripides is a bad loser, calls Dionysus <b>you villain.</b></li> </ul> <p>Candidates may pick any relevant phrases from the short speech.</p> <p>In the <i>agon</i>:</p> <ul style="list-style-type: none"> <li>• Euripides claims he wrote about suitable themes not ridiculous ones: <b>no hippococks or goatstags.</b></li> <li>• Euripides says Aeschylus was <b>crammed with bombast to the gills.</b></li> <li>• Aeschylus' claims: <b>I took Homeric warriors, / ... [and] urged our citizens to match themselves / with them.</b></li> <li>• Aeschylus' claim that a poet is a 'teacher of adults'.</li> <li>• Euripides claims he taught audiences to think for themselves.</li> <li>• Fancy words of Aeschylus: <b>The watery vale of Spercheios, where cattle graze.</b></li> <li>• Euripides' and Aeschylus' argument over their prologues, especially the 'bottle of oil' parody.</li> <li>• Weighing of words on the giant scales.</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen. Explanation should focus on the reasons why Dionysus chooses Aeschylus as opposed to Euripides with analysis of Dionysus' reasons and the arguments presented.</p> <p>Candidates may comment on Dionysus' original stated reason for going to the underworld and the heart of the argument about the fate of Athens.</p> <p>They may comment on:</p> <ul style="list-style-type: none"> <li>• Aeschylus is rather old fashioned/out of date dwelling on an old war but gives good advice on how to win the current war.</li> <li>• Aeschylus taught virtue, Euripides taught vices.</li> </ul>	20

Question	Answer	Marks
4(b)	<ul style="list-style-type: none"> <li>• Euripides' depiction of reality is depressing but he challenged his audience more.</li> <li>• Euripides wants to change leadership but Aeschylus wants to lead them back on course.</li> </ul> <p>They may also make reference to the way they behave:</p> <ul style="list-style-type: none"> <li>• Both are vitriolic about the other's writing style and topics of their tragedies.</li> <li>• Both defend their own style and Dionysus is torn between them until it comes to advice that will help the city.</li> <li>• Dionysus says he will go with what his <b>soul desires</b>, not by what his tongue swore.</li> <li>• Euripides may be regarded as trying to bribe Dionysus when asking to be picked. This may make his morals questionable.</li> <li>• At the end Aeschylus is not complimentary about Euripides: '<b>on no account let that evil, lying, foul-mouthed rouge sit in my chair</b>'.</li> </ul> <p>Candidates may conclude that the value as a teacher was the deciding argument. The people of Athens had to be reminded of the importance of high moral standards. Aeschylus represents all that is best and highest in people – standards to strive for rather than a reflection of the reality depicted in Euripides' plays.</p>	

Question	Answer	Marks
5	<p><b>‘Aristophanes’ plays are always the same.’ How far do you agree that <i>Lysistrata</i> and <i>Frogs</i> are very similar plays?</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>In comparing the plays candidates might make reference to common elements such as:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• disguise</li> <li>• physical humour</li> <li>• political and social references</li> <li>• role reversal</li> <li>• scatological humour</li> <li>• sexual innuendo.</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples chosen but candidates must draw on the similarities and differences between the plays.</p> <p>On first inspection the two plays are different:</p> <ul style="list-style-type: none"> <li>• The settings are different, one is very grounded in Athens the other is set in a fantasy world of the underworld with more scope for costumes, props and sets.</li> <li>• Characters are used in different ways, <i>Lysistrata</i> and the women are ‘real’ as opposed to Dionysus and the other mythical characters in <i>Frogs</i> and the use of caricatures of famous figures such as Aeschylus and Euripides.</li> <li>• Storylines have a different premise: sex strike versus fetching a tragedian from the underworld.</li> </ul> <p>However candidates should also be able to draw out some similarities.</p> <p>Both have:</p> <ul style="list-style-type: none"> <li>• Far-fetched and ridiculous disguises.</li> <li>• Role reversal and subverting expectations. In <i>Lysistrata</i>, women are dominant, in <i>Frogs</i>, Dionysus is not godlike and there is the inverted master/slave relationship.</li> <li>• The survival of Athens and winning/ending the war as a motivation for the action.</li> </ul> <p>Comment could include discussion of conventions of Old Comedy as well as stage conventions, actors and masks.</p> <p>The humour in both plays is highly topical and the playwright expected his audience to be familiar with many local personalities, places and issues. As well as the slapstick humour and the risqué double-entendres, much of the humour in the plays derives from the audience’s knowledge of specific figures from Athens’ public life and recent history.</p>	25

Question	Answer	Marks
5	<p>Personal response to the text is encouraged.</p> <p>Candidates can agree or disagree that the plays are similar as long as their discussion is justified with close reference to the text.</p>	

Question	Answer	Marks
6	<p><b>‘A modern audience cannot find <i>Women at the Thesmophoria</i> funny.’</b> <b>How far do you agree with this opinion?</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 should consider the types of humour:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• disguise and role reversal</li> <li>• physical humour</li> <li>• political and social references</li> <li>• satire</li> <li>• scatological humour</li> <li>• sexual innuendo</li> <li>• visual humour.</li> </ul> <p>They might also consider the themes in <i>Women at the Thesmophoria</i> and what modern audiences might find easy or hard to engage with including: universal themes:</p> <ul style="list-style-type: none"> <li>• men and women</li> <li>• escapism and reality.</li> </ul> <p>Athenian cultural themes:</p> <ul style="list-style-type: none"> <li>• the nature of Greek tragedy: Aeschylus and Euripides</li> <li>• government: institutions and politicians</li> <li>• individual and the state</li> <li>• justice and fairness.</li> </ul> <p>Candidates should make detailed reference to scenes or passages to support the above points.</p> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Candidates should consider a range of themes/sources of humour with analysis of their accessibility to the modern audience. Candidates can agree or disagree with the statement as long as their discussion is justified with close reference to the text.</p> <p>Personal response to the text and the humour of the play is encouraged.</p>	<b>25</b>

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

Question	Answer	Marks
7(a)(i)	<p><b>What type of pot is shown in the image above?</b></p> <p><i>dinos</i></p>	1
7(a)(ii)	<p><b>This pot was used at a symposium. Give <u>two</u> reasons why this type of pot was suitable for this purpose.</b></p> <ul style="list-style-type: none"> <li>• size of the pot to hold lots of wine for a party</li> <li>• wide open mouth makes it suitable for mixing wine and water</li> </ul>	2
7(a)(iii)	<p><b>Give the name of the painter of this pot.</b></p> <p>Sophilos</p>	1
7(a)(iv)	<p><b>What is the approximate date of this pot?</b></p> <p>580 BCE</p>	1
7(b)	<p><b>How effectively has the painter used the content and composition of the scene to decorate this pot?</b></p> <p>Use the 20 mark extended response marking criteria.</p> <p>AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1.</p> <p>Answers may include reference to the following points:</p> <ul style="list-style-type: none"> <li>• content is the wedding of Peleus and Thetis</li> <li>• long frieze with procession of gods</li> <li>• figures fill the height of the frieze</li> <li>• use of colour</li> <li>• detail to identify individual gods</li> <li>• gods in groups to vary the spacing.</li> </ul> <p>AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Analysis and evaluation of effectiveness will depend on the features chosen but should focus on why the examples picked out make the content or composition effective.</p> <p>Candidates may consider:</p> <ul style="list-style-type: none"> <li>• the appropriateness of the theme for a <i>dinos</i> used at a symposium</li> <li>• the appeal of the mythological theme</li> <li>• the recognisability of the scene, including the use of written words to identify the figures</li> <li>• the effectiveness of the composition in terms of filling space, while maintaining clarity of figures and creating effects such as use of overlapping to indicate depth</li> <li>• overall aesthetic appeal and attractiveness.</li> </ul> <p>Personal response to the pot is encouraged and candidates are free to argue what they find effective about the content or composition.</p>	20

Question	Answer	Marks
8	<p><b>What were the typical features of the Grand style and the style of the Pioneer painters? Which style do you think is the more innovative? Explain your answer with reference to specific pots from each style.</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 should have studied a range of examples of both styles. Examples candidates may use include:</p> <p>Grand style: Exekias – Achilles and Ajax</p> <p>Pioneer painters: Euthymides – Hector arming Euphronios – Death of Sarpedon</p> <p>Innovative features they may consider include:</p> <p><b>Grand style</b></p> <ul style="list-style-type: none"> <li>• the number of figures</li> <li>• the size of figures</li> <li>• the quality of the narrative</li> <li>• the naming of figures</li> <li>• the quality of incision</li> <li>• the quality of the composition.</li> </ul> <p><b>Pioneer painters</b></p> <ul style="list-style-type: none"> <li>• red-figure</li> <li>• the fine detail</li> <li>• the anatomy of the figures</li> <li>• the poses of the figures</li> <li>• use of foreshortening</li> <li>• use of slip to create fine detail.</li> </ul> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples and features chosen. Candidates must make close reference to specific pots (referenced as name and/or artist or recognised by close description of the subject) in support of their answer.</p> <p>Personal response to the pots is encouraged and candidates can choose either Grand style or Pioneer painters as more innovative, as long as their conclusion is justified.</p>	25



Question	Answer	Marks
9	<p><b>How successfully did vase-painters depict women as different from men? In your answer, you should discuss specific conventions and examples of pots.</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>Answers may include reference to the following points:</p> <ul style="list-style-type: none"> <li>• use of colour, especially white for skin on black-figure pots</li> <li>• women are always shown clothed, men may not be clothed</li> <li>• drapery is often more detailed and elaborate on women with added colour or decoration and more folds</li> <li>• detail such as hair style and jewellery</li> <li>• types of scene in which women are shown, e.g. domestic scenes for ‘ordinary women’</li> <li>• actions/jobs being carried out by women</li> <li>• men shown in heroic acts/stories.</li> </ul> <p>Reference must be made to specific pots by named artists.</p> <p>AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2.</p> <p>Discussion and conclusions will depend on the examples and features chosen. Candidates must make close reference to specific pots (referenced as name and/or artist or recognised by close description of the subject) in support of their answer.</p> <p>Personal response to the pots is encouraged and candidates are free to argue the conventions of depicting men and women on pots were successful or unsuccessful, as long as their conclusion is justified.</p>	25

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