



## Cambridge International AS Level

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CLASSICAL STUDIES

9274/11

Paper 1 Greek Civilisation

October/November 2020

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.

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This document consists of **18** 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.

**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"> <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 lack of knowledge or misunderstanding of the question;</li> <li>• will show factual inaccuracies;</li> <li>• will not use examples;</li> <li>• will not make relevant points.</li> </ul>

**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"> <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 lack of knowledge or misunderstanding of the question;</li> <li>• will show factual inaccuracies;</li> <li>• will not use examples;</li> <li>• will not make relevant points.</li> </ul>

Question	Answer	Marks
1(i)	<p><b>In which year did Hephaestion die?</b></p> <p>324 BC</p>	<b>1</b>
1(ii)	<p><b>In which city did Hephaestion die?</b></p> <p>Ecbatana</p>	<b>1</b>
1(iii)	<p><b>Who were the ‘Companions’ referred to in line 16?</b></p> <ul style="list-style-type: none"> <li>• Alexander’s personal bodyguard</li> <li>• elite cavalry unit</li> <li>• commanded by Hephaestion</li> <li>• which Alexander personally led in battle</li> </ul> <p style="text-align: right;">(Any 2)</p>	<b>2</b>
1(iv)	<p><b>Give <u>four</u> details of Hephaestion’s funeral.</b></p> <ul style="list-style-type: none"> <li>• he had a funeral pyre built in Babylon</li> <li>• which cost 10 000 talents</li> <li>• he held Funeral Games for Hephaestion</li> <li>• which had contests in literature and athletics</li> <li>• in which 3000 men competed.</li> </ul> <p style="text-align: right;">(Any 4)</p>	<b>4</b>
1(v)	<p><b>What question did Alexander ask Ammon about Hephaestion? What answer did he receive?</b></p> <ul style="list-style-type: none"> <li>• Should Hephaestion be sacrificed to as a god?</li> <li>• Ammon replied that he should not.</li> </ul>	<b>2</b>

Question	Answer	Marks
1(vi)	<p><b>Using this passage as a starting point, explain how far you think that Hephaestion was the only person Alexander cared about.</b></p> <p><b>Passage</b></p> <ul style="list-style-type: none"> <li>• Alexander’s extreme grief</li> <li>• ‘loved better than the whole world’</li> <li>• He had to be dragged away from Hephaestion’s body</li> </ul> <p><b>Elsewhere</b></p> <ul style="list-style-type: none"> <li>• Alexander and Hephaestion grew up together.</li> <li>• Alexander saw them as being a second Achilles and Patroclus.</li> <li>• They ran naked around the tomb of Achilles and sacrificed together when they visited Troy.</li> <li>• Hephaestion was Alexander’s most trusted follower.</li> </ul> <p><b>Olympias</b></p> <ul style="list-style-type: none"> <li>• Alexander’s mother raised him.</li> <li>• He took her side in her quarrels with Philip.</li> <li>• He listened to her advice while on campaign, but often ignored it.</li> </ul> <p><b>Philip</b></p> <ul style="list-style-type: none"> <li>• Alexander had a stormy relationship with his father.</li> <li>• They quarrelled frequently.</li> <li>• Some thought that Alexander had a hand in his father’s death.</li> <li>• He repudiated Philip as his father, claiming to be the son of Zeus.</li> </ul> <p><b>Others</b></p> <ul style="list-style-type: none"> <li>• Alexander married Persian women, but for political reasons, not for love.</li> <li>• He loved many of his childhood friends, as seen in his grief at the death of Cleitus, but had a lot of them killed.</li> <li>• Credit reference to Aristotle, Parmenio and Antipater.</li> </ul>	15

Question	Answer	Marks
2	<p data-bbox="304 248 1262 315"><b>How far would you agree that Alexander the Great's conquest of the Persian Empire was just a war of revenge and nothing else?</b></p> <p data-bbox="304 349 531 383"><b>War of Revenge</b></p> <ul data-bbox="304 387 1286 725" style="list-style-type: none"> <li>• Alexander, like his father Philip, claimed the invasion of Persia as revenge for the attack on Greece by Darius and Xerxes.</li> <li>• As head of the League of Corinth, he saw the campaign as a united Greek attack.</li> <li>• There were many Greek soldiers in Alexander's army, especially the Athenian navy.</li> <li>• Alexander sent many treasures back to Greece from Persia, especially the statues of the Tyrannicides sent back to Athens.</li> <li>• The burning of the palace at Persepolis was seen as revenge for the destruction of Athens.</li> </ul> <p data-bbox="304 763 357 797"><b>But</b></p> <ul data-bbox="304 801 1326 1111" style="list-style-type: none"> <li>• Not all Greek cities, notably Sparta, took part in the campaign.</li> <li>• Many Greeks fought for the Persians against Alexander, although these were seen as traitors.</li> <li>• Alexander sent many of his Greek allies home, including the Athenian navy.</li> <li>• Alexander did not treat the defeated Persians as a conquered enemy, but sought to unite the two cultures through the policy of fusion.</li> <li>• He did not stop advancing even after becoming the king of Persia.</li> <li>• His greatest motivation seems to have been personal glory.</li> </ul>	25

Question	Answer	Marks
3	<p><b>‘The only reason why Alexander is called “the Great” is because of his military achievements.’ Explain how far you agree with this statement.</b></p> <p><b>Military Achievements</b></p> <ul style="list-style-type: none"> <li>• Alexander was without doubt a fine general whose military achievements are second to none.</li> <li>• He was never defeated in battle.</li> <li>• He led his men on a thirteen year military campaign, winning victory after victory against heavy odds.</li> <li>• He adapted his strategy to a variety of different circumstances.</li> <li>• He had personal bravery and leadership of his men.</li> <li>• He conducted successful sieges such as Tyre and Gaza.</li> </ul> <p><b>Other Achievements</b></p> <ul style="list-style-type: none"> <li>• Alexander did far more than just win battles.</li> <li>• He was an enlightened ruler who tried to unite the Greeks and the peoples he conquered.</li> <li>• He established a vast system of government, spread Greek culture over a huge area, and established a large number of cities, many of which still survive today.</li> <li>• He contributed to human knowledge by sending specimens of plants and animals back to Aristotle.</li> </ul> <p>Despite his Empire falling apart after his death, the kingdoms established by his generals preserved to an extent his ideas and beliefs. As a result, Greek culture and the Greek language became the common way of life in the Eastern Mediterranean for centuries after his death. Alexandria in Egypt overtook Athens as the centre of Greek culture. His permanent effect on the areas he conquered could be seen as making Alexander even more deserving of the title ‘the Great’ than his military achievements.</p>	25

Question	Answer	Marks
4(i)	<b>Where does this conversation between Crito and Socrates take place?</b> In Socrates' prison cell.	1
4(ii)	<b>Why does Crito say that 'the whole thing must be carried through during this coming night' (lines 1–2)?</b> <ul style="list-style-type: none"> <li>• Socrates' execution has been delayed</li> <li>• by a religious festival</li> <li>• which involved the State Galley sailing to Delos</li> <li>• The ship is now returning</li> <li>• so Socrates will be executed the following day</li> </ul> <p style="text-align: right;">(any 4)</p>	4
4(iii)	<b>'accident' (line 12). What is Socrates referring to here?</b> His conviction/death penalty	1
4(iv)	<b>Give <u>three</u> of the arguments Crito used to try to persuade Socrates to escape.</b> <ul style="list-style-type: none"> <li>• Everything is taken care of/money not a problem.</li> <li>• A place of exile has been arranged.</li> <li>• He will be able to carry on philosophising.</li> <li>• He will be abandoning his family if he does not escape.</li> <li>• People will think his friends have done nothing.</li> <li>• Socrates is allowing his enemies to win.</li> </ul> <p style="text-align: right;">(any 3)</p>	3
4(v)	<b>How was Socrates's death penalty carried out?</b> He drank poison (hemlock)	1
4(vi)	<b>'The <i>Crito</i> shows that Socrates lived by the principles of his philosophy.'</b> <b>Using this passage as a starting point, explain how far you agree with this statement.</b>  <b>Passage</b> <ul style="list-style-type: none"> <li>• Socrates refuses to go against his previous arguments.</li> <li>• He follows his principle of never accepting advice unless it seems to him to be the best.</li> <li>• Not even punishments will make him change his mind.</li> </ul> <b>Elsewhere</b> <ul style="list-style-type: none"> <li>• He refuses to escape, even though it would be easy.</li> <li>• He will not break the law.</li> <li>• Breaking the law would ruin his soul.</li> </ul>	15

Question	Answer	Marks
5	<p><b>From your reading of the <i>Apology</i>, explain how far you agree with Socrates that he deserved to be rewarded rather than punished because he was a benefactor to Athens.</b></p> <p>In the <i>ekthnesis</i>, Socrates claimed that he was a benefactor to Athens who deserved free meals in the <i>Prytaneum</i> as a reward for his work.</p> <ul style="list-style-type: none"> <li>• He claimed to have done more good for Athens than Olympic victors</li> <li>• He called himself a ‘Stinging Fly’ which stimulated the ‘tired horse’ which was Athens.</li> <li>• He was concerned with looking after peoples’ souls, which is far more important than looking after their bodies.</li> <li>• He believed that showing people how ignorant they were was good for them, as it was the first step to them acquiring wisdom.</li> <li>• He carried out his civic duties, fighting for Athens and preventing miscarriages of justice with the Trial of the Generals, and the arrest of Leon of Salamis.</li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>• He was a destabilising influence on society through his constant questioning.</li> <li>• He was perceived as being anti-democratic.</li> <li>• Many of his ‘students’, such as Critias and Alcibiades, were harmful to Athens.</li> </ul>	25

Question	Answer	Marks
6	<p><b>‘A waste of time for all concerned.’ Explain how far you agree with this assessment of the Socratic method. In your answer, you should discuss <u>at least two</u> of the dialogues in <i>The Last Days of Socrates</i>.</b></p> <p>Each of the dialogues has examples of the Socratic method.</p> <p><b>Euthyphro</b> The dialogue deals with Socrates’ attempts to discover the true meaning of holiness. Socrates’ style of questioning led to the rejection of each definition offered by Euthyphro, and the dialogue ended without any agreed definition. Euthyphro left in a huff, having been humiliated, while Socrates did not discover what holiness is.</p> <p><b>Apology</b> The dialogue deals with Socrates’ attempts to defend himself. He used the Socratic method to disprove the charges against him, but he was still found guilty. His questioning of Meletus may even have contributed to his condemnation due to confirming the jurors’ prejudices against him.</p> <p><b>Crito</b> The dialogue deals with Socrates’ attitude towards morality and correct behaviour, and the duties of the citizen. His questioning of Crito does lead to conclusions about the reasons for Socrates’ refusal to escape, even if Crito still found it strange. Most of this comes not from the Socratic Method, but from Socrates explaining his thoughts to Crito.</p> <p><b>Phaedo</b> The dialogue deals with Socrates’ views about death and gaining true knowledge. Socrates uses the Socratic Method to prove to his friends that death is nothing to be feared, providing them with a measure of consolation for his death.</p> <p>All of the dialogues contain the Socratic Method to a greater or lesser extent, with mixed results.</p>	25

Question	Answer	Marks
7(i)	<b>From what part of <i>Frogs</i> does this passage come?</b> <ul style="list-style-type: none"> <li>• Prologue/Act One Scene 1</li> </ul>	<b>1</b>
7(ii)	<b>'Remembering his disguise' (line 5). Who is Dionysus pretending to be?</b> <ul style="list-style-type: none"> <li>• Heracles</li> </ul>	<b>1</b>
7(iii)	<b>'we sank twelve enemy ships' (line 29). To which sea battle does this refer?</b> <ul style="list-style-type: none"> <li>• Arginusae</li> </ul>	<b>1</b>
7(iv)	<b>'I suddenly felt the most passionate longing' (line 35). For whom is Dionysus feeling this longing?</b> <ul style="list-style-type: none"> <li>• Euripides</li> </ul>	<b>1</b>
7(v)	<b>From this passage, find <u>three</u> examples of Aristophanes' comic technique. Write out the example, identify the technique and explain why it is funny.</b> <p>Any three of the following:</p> <ul style="list-style-type: none"> <li>• impersonation</li> <li>• role reversal – Xanthias riding the donkey</li> <li>• contemporary references to Cleisthenes</li> <li>• use of stereotypes – Dionysus, Heracles, Xanthias</li> <li>• exaggerated emotional longing for Euripides</li> <li>• mock tragedy; reference to Andromeda</li> <li>• sexual humour - 'saw a good bit of action'</li> <li>• visual humour of Dionysus' costume and action on stage.</li> </ul>	<b>6</b>

Question	Answer	Marks
7(vi)	<p><b>Using this passage as a starting point, discuss how far the presentation of the gods adds to the success of <i>Frogs</i>.</b></p> <p>Initially the presentation of the gods might seem to be surprising, but this adds to the comedy of the play. In particular, Dionysus is portrayed in an anthropomorphic way:</p> <ul style="list-style-type: none"> <li>• is easily scared</li> <li>• wets himself</li> <li>• wants to know where the restaurants and brothels are in the Underworld</li> <li>• talks as though dying is a possibility</li> <li>• fat and un-athletic</li> <li>• feels pain.</li> </ul> <p>He is also mocked and is presented as a figure of comedy rather than a god in the following ways:</p> <ul style="list-style-type: none"> <li>• his absurd costume</li> <li>• Heracles' reaction when seeing him for the first time</li> <li>• the repeated role reversal with Xanthias</li> <li>• his inability to get the Corpse to carry his baggage</li> <li>• does not know how to row a boat</li> <li>• ends up sitting on the oar</li> <li>• at times, seems totally clueless when judging between Aeschylus and Euripides.</li> </ul> <p>Heracles is also presented as a figure of fun with his insatiable appetite. The landladies' and Aeacus' perceptions of him also make him seem less godlike.</p> <p>It should be noted, however, that Dionysus is worshipped by the Chorus of Initiates and is central to the plot in that he is the one visiting the Underworld to bring back a poet to save Athens as well as being the judge between Euripides and Aeschylus. As such, he is the vehicle to present Aristophanes' own views.</p> <p>Credit reference to Pluto.</p>	<b>15</b>

Question	Answer	Marks
8	<p><b>'Procleon/Philocleon contributes more to the success of <i>Wasps</i> than Anticleon/Bdelycleon'. Discuss the extent to which you agree with this statement.</b></p> <p>Aristophanes considered that a comedy should both amuse and advise. Both characters contribute to both elements.</p> <p>Procleon is immensely humorous in his:</p> <ul style="list-style-type: none"> <li>• addiction to serving on the law-courts</li> <li>• desperate attempts to escape the house</li> <li>• imitations of the younger generation</li> <li>• drunken antics</li> <li>• dance-off.</li> </ul> <p>Aristophanes also uses him as a vehicle for extolling the values and strengths of the Marathon generation.</p> <p>Anticleon is perhaps slightly less humorous but he still manages to add to the comedy by:</p> <ul style="list-style-type: none"> <li>• trapping his father at home</li> <li>• creating the law-court scene with dogs and kitchen utensils</li> <li>• trying to make amends with the people his father has assaulted.</li> </ul> <p>He is, perhaps, more important in delivering Aristophanes' message concerning the way in which the demagogues are exploiting the older generation.</p>	25

Question	Answer	Marks
9	<p><b>Which do you think is the funnier play, <i>Frogs</i> or <i>Wasps</i>? In your answer, you should make reference to <u>both</u> plays.</b></p> <p>Candidates should make reference to some of the following types of humour and find relevant examples from both <i>Wasps</i> and <i>Frogs</i> and make a detailed comparison about which play uses a greater range of comic devices and come to a decision on which one.</p> <ul style="list-style-type: none"><li>• Impersonation</li><li>• Visual Humour</li><li>• Verbal Humour</li><li>• Topical Allusions</li><li>• Sex</li><li>• Religion</li><li>• Situation comedy</li><li>• Scatological Humour</li><li>• Characterisation</li><li>• Stage props</li></ul>	25

Question	Answer	Marks
10(i)	<p><b>What is the precise name given to the type of pot shown in the image above?</b></p> <ul style="list-style-type: none"> <li>• kalyx krater</li> </ul>	<b>2</b>
10(ii)	<p><b>This type of pot was used at a symposium. For what purpose was this pot used?</b></p> <ul style="list-style-type: none"> <li>• mixing wine and water</li> </ul>	<b>2</b>
10(iii)	<p><b>What is the approximate date of this pot?</b></p> <ul style="list-style-type: none"> <li>• 470–450 BC</li> </ul>	<b>1</b>
10(iv)	<p><b>Describe what is happening in the scene on this pot.</b></p> <ul style="list-style-type: none"> <li>• Apollo</li> <li>• Artemis</li> <li>• killing children of Niobe</li> </ul>	<b>3</b>
10(v)	<p><b>Identify <u>one</u> decorative motif <u>and</u> its location on this pot.</b></p> <ul style="list-style-type: none"> <li>• palmette and flower band – between handles</li> <li>• lotus and palmette – below rim</li> <li>• egg pattern – top and bottom of narrative scene/round handles</li> </ul>	<b>2</b>
10(vi)	<p><b>‘An emotional and dramatic scene.’ By referring to specific details from this scene, explain how far you agree with this opinion.</b></p> <p>Answers may include reference to the following points:</p> <ul style="list-style-type: none"> <li>• the dramatic stances of Apollo and Artemis</li> <li>• variety of poses of the Niobids in various stages of being attacked, dying or lying dead</li> <li>• the foreshortened poses to indicate depth</li> <li>• facial features</li> <li>• the varied ground lines</li> </ul> <p>It does not matter whether candidates agree with the statement or not, provided a reasoned explanation is given and there is adequate reference to the scene.</p>	<b>15</b>

Question	Answer	Marks
11	<p><b>‘Red-figure artists were capable of producing a range of emotions in their work.’ How far do you agree with this opinion? In your answer, you should refer to specific examples from the work of <u>at least three</u> painters.</b></p> <p>The red-figure pots on the syllabus are:</p> <ul style="list-style-type: none"> <li>• Herakles and Antaios</li> <li>• Three Revellers</li> <li>• Apollo and Artemis killing the children of Niobe</li> <li>• Perseus and Medusa</li> <li>• Herakles in the garden of the Hesperides</li> </ul> <p>Candidates are also expected to have studied at least one more example of each style of painting so may be able to refer to other pots such as Achilles and Hector and The Fall of Troy.</p> <p>Candidates should attempt a definition of what they understand by ‘emotion’.</p> <p>There is still a strong emphasis on emotion depicted by gesture, but red-figure painters are able to show more in the way of facial emotion because of the use of fine brush strokes.</p> <p>Candidates need to refer to specific detail from a range of red-figure pots to explain their answer.</p> <p>It does not matter whether candidates agree with the statement or not provided that there is a strong line of argument with reference to pots.</p>	25

Question	Answer	Marks
12	<p><b>‘An innovative and skilful painter.’ To which black-figure painter do you think that this description best applies? In your answer, you should refer to specific examples from the work of <u>at least three</u> painters.</b></p> <p>The black-figure painters on the syllabus are:</p> <ul style="list-style-type: none"> <li>• Sophilos</li> <li>• Kleitias</li> <li>• Lydos</li> <li>• Exekias</li> <li>• Lysippides Painter</li> </ul> <p>Candidates are also expected to have studied at least one more example of each style of painting so may be able to refer to the work of other painters – e.g. the Gorgon Painter or the Amasis Painter.</p> <p>Elements for discussion may include:</p> <ul style="list-style-type: none"> <li>• incision</li> <li>• use of colour</li> <li>• composition</li> <li>• indication of depth</li> <li>• choice of subject matter</li> <li>• use of the written word</li> <li>• matching the subject matter to the type and use of the pot</li> </ul> <p>Expect detailed reference to precise aspects of pots by the chosen painters and expect candidates to reach a conclusion.</p>	25