

MARK SCHEME for the October/November 2007 question paper

8283 CLASSICAL STUDIES

8283/01

Paper 1 (Greek Civilisation), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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Generic criteria for marking essays

Long Essay

Essays will initially be graded in accordance with the following criteria and then allocated a mark within the range for each category. The maximum mark for a long essay will be 25.

Mini Essay

Essays will be initially graded according to the above criteria and then allocated a mark within the range for each category. This mark will then be divided by 2 to give a mark out of 12.5. The maximum mark for a mini essay will be 12.5.

21–25 An excellent answer:

- will be comprehensive in coverage;
- will be detailed in knowledge;
- will be detailed in the use of specific examples in support of points made;
- will be attentive to all parts of the question in equal depth;
- will be lucid in style and organisation;
- will show evidence of individual thought and insight.

16–20 A very good answer:

- will be very good in coverage;
- will be supported with good/adequate examples and illustrations;
- will be attentive to all parts of the question in some depth;
- will be well organised and clearly expressed;
- may have some minor errors.

11–15 An average answer:

- will be adequate in coverage of question requirements, but perhaps unbalanced in treatment;
- will be supported with fewer examples and detail;
- will be too general;
- may be stylistically clumsy or inconsistent;
- may contain irrelevant material.

6–10 A below average answer:

- will be deficient or limited in knowledge;
- will show misunderstanding or misinterpretation of question;
- will use few or irrelevant examples;
- will be muddled and limited in expression.

1–5 A weak answer:

- will show serious misunderstanding of the question or lack of knowledge;
- will show factual inaccuracies;
- will not use examples;
- will not make relevant points.

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SECTION ONE: ALEXANDER THE GREAT

Answer ONE of the following three questions.

- 1 (a) (i) 336BC. [.5]
- (ii) The wedding [1]
of his daughter/Cleopatra [1]
with Alexander/the King of Epirus. [1]
- (iii) In the theatre [1]
at Aegae. [1]
- (iv) Attalus was Philip's general [1]
and Cleopatra was his niece [1]
who had become Philip's wife. [1]
- (v) Bodyguard. [1]
- (vi) Like Medea, Olympias had been replaced by another woman, [1]
and it might be plausible that she would take revenge. [1]
However, unlike Medea, it is only the father of the bride who is killed. [1]
- (b) (i) 330BC. [.5]
- (ii) He is one of Alexander's generals [1]
and would later become Pharaoh/King of Egypt. [1]
- (iii) Engineer/architect. [1]
- (iv) Philotas is accused and defends himself, [1]
admits that he had heard of a plot against Alexander, [1]
and is executed for his silence. [1]
- (v) Parmenio was in Media, [1]
Alexander sent one of his Companions/Polydamas [1]
with a message to the generals there to kill him. [1]
- (vi) There are several examples that could be described. Award relevant discussion up to a maximum of [3].

There may be description of the attempt by Dimnus, whose attempt was failed by his own lover, Nicomachus, or the plot by Hermolaus, for which Callisthenes may have been unfairly blamed.

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- (c) (i) 334BC. [5]
- (ii) Alexander was believed to be descended from Achilles through his mother's family. [1]
 Achilles was the most noted warrior at Troy whom Alexander wished to emulate. [1]
- (iii) They acted as an unofficial Council and consisted of Alexander's generals and administrators. [1]
- (iv) Patroclus and Hephaestion. [1]
- (v) Paris/Alexander [1]
- (vi) Arisbe to review the size of his army. [1]
- 2 (i) Candidates may choose either city as best showing Alexander's military skill, but must back up their argument with sufficient evidence. Tyre was captured after it refused to allow Alexander to enter the shrine of Melcarth. Despite its location on an island, Alexander constructed a causeway and siege towers; he used ships and blockading techniques to win his victory. Gaza, however, was built in the desert, and Alexander decided to attack it more for prestige than military need. A counter-mound, 55 feet high, was built around the town and siege engines were redeployed. Alexander was very proficient in making use of available material.
- (ii) Philip was an impressive act to follow. His interest in Greek customs, despite being a barbarian, marked him as proud of his Greek roots. Candidates might mention his marriage to the descendant of Achilles. After civilising the Macedonians, Philip had taken advantage of internal weaknesses to seize control of Greece. Expect discussion of the cruel way in which Olympias was treated, which allowed her dominance over Alexander, especially given Philip's long absences. Alexander's army was in essence the one that Philip had built up. He is often presented as a controlled character in contrast to Olympias' excesses. Candidates could discuss Alexander's upbringing, as organised by Philip - the tutors were designed to groom Alexander into the role of successor. Also his estrangement from Alexander after his marriage to Cleopatra.
- (iii) After Philip's death, the Greek states began to revolt. Despite advice to abandon Greece, Alexander decided to reassert Macedonian control, especially after the people of Ambracia expelled the Macedonian garrison. He outflanked the Thessalians by having a path cut up Ossa and had himself declared hegemon of the Corinthian League. Thebes surrendered as Alexander's army encamped near the Cadmeia, the location of Philip's Macedonian garrison and Athens apologised for its failure to recognise him earlier [indeed, Demosthenes had made a public thank-offering for Philip's death and had tried to get other states to revolt]. Indeed after his victory at Granicus, he made an offering of 300 suits of Persian armour to the sanctuary of Athena on the Athenian Acropolis, which can only have increased his popularity.

When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

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- 3 (a) Candidates should discuss Alexander's belief in his descent from Achilles and how this fired in him a desire to emulate the heroic ideal as set out by Homer. The Trojan War had been a great victory for the Greeks in mythology, so any association with that war could have been useful for Alexander. Candidates should refer both to his family connection and his treatment of Achilles' tomb at Troy. Other points might include:
- his gift to the Athenian sanctuary of Athena and his sacrifice to her at Troy;
 - his daily religious practices;
 - his concern that he be deified by the Greeks;
 - the incident involving the Gordian knot;
 - the oracle of Ammon at Siwah should be a major factor mentioned and candidates could discuss the propaganda and personal glorification that this incident led to. Indeed, the suggestion that Alexander was not the son of Philip, but the son of Ammon or Zeus, led to great renown, although it did lead to some bad feeling among his men.
- (b) Although "Persianisation" may have been a good idea in enabling Alexander to assume control of the Empire more easily, it didn't always facilitate good relations with his own men. The Macedonians liked to think of their king as *primus inter pares*, "first among equals", so they were less than impressed to see him adopt Persian customs. Expect discussion of the troubles caused by his use of Persian customs such as proskynesis, as well as his adoption of Persian dress. He also used the established Persian social structure to maintain good order within his newly-conquered Empire, giving the posts to Persian men. He married a Persian and encouraged many of his men to do the same. Expect detailed discussion of how, although Alexander's techniques did make his conquest much easier, it led to divisions in the Macedonian ranks.

When allocating marks, refer to attached criteria for essay marking.

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SECTION TWO: SOCRATES

Answer ONE of the following three questions.

- 1 (a) (i)** His father. [.5]
- (ii)** Euthyphro is prosecuting his father for homicide. He has been accused of a lack of piety for this. [1]
 He argues that he is in fact being pious in carrying out the prosecution. [1]
 Socrates asks Euthyphro to teach him about religious matters so he can defeat the charge of impiety levelled against him. [1]
- (iii)** Sacrifice is making a donation to the gods; prayer is making a request. [1]
[1]
- (iv)** That holiness is a skill in trading between men and gods. [1]
[1]
- (v)** He rejects the definition because he feels that the gods do not benefit from the trade. [1]
 They only receive gratification, [1]
 which is similar to men seeking their approval. [1]
- (vi)** The argument has now gone back to the original definition proposed by Euthyphro. [1]
 Socrates now wants to start again, but has had enough and leaves for an urgent appointment. [1]
- (b) (i)** Aristophanes. [.5]
- (ii)** Gorgias of Leontini; Prodicus of Cos; Hippias of Elis. [1 each]
- (iii)** Evenus of Paros [1]
 500 drachmae. [1]
- (iv)** He claims he has never tried to educate people or charged a fee. [1]
 Any relevant point. [1]
- (v)** Analogy, [1]
 comparing the care of animals with the care of people. [1]
 Any two relevant points. [2]

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- (c) (i) Phaedo to Echeocrates. [5]
[1]
- (ii) He does not have to take the poison until the end of the day. [1]
It is still daylight, so he has some time left to live. [1]
- (iii) Hemlock. [1]
- (iv) He has to walk around for a bit after drinking the mixture. [1]
When he feels his legs getting heavy, he needs to lie down. [1]
- (v) They all start weeping [1]
especially Apollodorus, who causes the rest to break down. [1]
- (vi) He says he is ashamed of their lack of self-control [1]
and it was to avoid such scenes that he sent the women away. [1]
- (vii) To pay a debt by sacrificing a cock [1]
to Asclepius. [1]
- 2 (i) Discussion should include; ideas developed, logical discussion, removal of ignorance, Socrates' guiding of the interlocutor, use of analogies, false modesty, frustration of the interlocutor. Candidates should choose one of the Dialogues and must support their answer by close reference to the text.
- (ii) Socrates is willing to accept the traditional gods of the state and participate in sacrifice. He has however, his own internal voice, which guides him on the correct path of life. He accepts the truth of oracles, because he sets out to discover the meaning of the pronouncement from Delphi about his wisdom. He believes that there is a higher authority and morality associated with God and the individual's perception of what is right, which takes precedence over laws of the state.
- (iii) The personification of the Laws gives variety to the dialogue. It also allows the idea of Socrates being obliged to the laws to be more believable, and the notion of injustice more plausible as the Laws of Athens are seen as rational beings. The parallel between the Laws and his parents means he has a duty towards them and provides the dialogue with an emotional impact.

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- 3 (a) Socrates' claim to be a good citizen lay in the service he saw himself as giving to the people of Athens. He had served with distinction in the army and resisted the rule of the thirty Tyrants. He also saw his resistance to the execution of the generals after Arginusae as a public service. He did not, however, play an active part in Athenian political life. There were also aspects of his life, such as his questioning of people, which he saw as a public service, which most people did not. His prosecution should be seen as separate from his death sentence. His behaviour, and the prejudice against him, as well as the activity of the young men who were seen, however unfairly, as his followers, was enough to get him prosecuted and found guilty, but it was his attitude in the trial, especially when proposing his own punishment, which got him executed.
- (b) In The Apology, death is seen as either total annihilation or a migration of the soul to a place where the dead can be met. In either case it is a blessing, either having eternal rest or being able to meet and talk to the great figures from the past. In Crito, death is preferable to an unjust life. In Phaedo, death is seen as a welcome release. A philosopher should welcome death, but not actively seek it; suicide is condemned as life is a gift from the gods and should not be thrown away. Death frees the philosopher from the distractions of the body and enables him to discover the truth about life.

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SECTION THREE: ARISTOPHANES

Answer ONE of the following three questions.

- 1 (a) (i) Anticleon. To keep Procleon away from the lawcourt but still keep him involved in trying cases. [1.5]
- (ii) Laches. [1]
- (iii) In command in Sicily and is accused by Cleon of accepting bribes from Sicilian cities. [2]
- (iv) Any three of the following:
- The representation of the Dog plays on his nickname;
 - The way he wags his backside ingratiatingly towards Cleon is similar to the way he panders to the people of Cleon's type;
 - The way the First Dog's voice rises to a scream mimics Cleon's way of speaking;
 - Cleon's greed and self-interest are shown at the end of the passage. [3]
- (v) In the passage Procleon:
- Enjoys inflicting harsh penalties;
 - Makes up his mind before any evidence is heard;
 - Shows favouritism;
 - Makes rash decisions.

Elsewhere his love of trying cases is shown by his keenness to get to court. Xanthias comments on his love of inflicting harsh penalties. He will not listen to his son's arguments to stay at home. He makes several sexual remarks in connection with serving on the jury. His support of Cleon is shown in this passage and the way he calls on him for support to escape and thinks Cleon is good towards people of his type. He talks openly of how he accepts bribes and how easily he is swayed. However there are differences – in drinking soup he seems to be not indulging in his customary austere lifestyle. Elsewhere he allows Anticleon to prove that he does not hold supreme power and this has a serious effect on his resolution. At the end of the trial, he acquits Labes. [5]

- (b) (i) Palace of Pluto, Heracles. [1]
[.5]
- (ii) Doorkeeper of Hades. [1]
- (iii) Three headed dog, Heracles dragging him to the world above as part of his 12 labours. [1]
[2]
- (iv) Aeacus represents it as a very sinister and scary place – note the use of personification in the 'black hearted rocks'. Tortures abound in being chased by hounds and torn apart by lamprey and Gorgons. Aeacus is echoing the traditional view of the Underworld. [2]
- (v) This impression is largely not supported by the rest of the play. There are the Landladies and Aeacus' torture scene but they are constantly undercut with humour. The underworld is also inhabited by beautiful maids, dancing girls, feasts, intellectual debate etc and seems at odds with the picture Aeacus paints. [2]

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- (vi) In the passage:
- Dionysus' poor imitation of Hercules
 - Dionysus' costume
 - Reference to Cerberus as a 'poor little dog'
 - Exaggeration of Dionysus collapsing in terror
 - Scatological humour found in the 'involuntary libation'
 - Role reversal in master and slave.
- [3]

(c) (i) Festival in honour of Dionysus. [5]

(ii) Parabasis. [1]

(iii) Supporters of 411 Oligarchic Revolution, disenfranchised. [1]
[1]

(iv) Leader of the 411 Revolution, assassinated. [1]
[1]

(v) Enfranchised as a reward for fighting at Arginusae. [2]

(vi) On knocking at the doors of the palace of Pluto, Dionysus is threatened by Aeacus because he is dressed as Heracles. Therefore out of fear, Dionysus makes Xanthias dress as Heracles who then is hospitably welcomed by a maid. They swap clothes and Dionysus is then confronted by the hostile landladies. The bottom-whacking competition follows. [4]

(vii) Should re-enfranchise the supporters of the 411 Revolution. [1]

- 2 (i) The basic structure of the plot Aristophanes inherited was that a problem is stated, a solution is sought through fantastical measures, simple rejoicing follows and there is a restoration of simple human pleasures. The structure of a play is as follows:
- Prologue – introductory dialogue where the play and its characters, themes, conflict are introduced.
 - Parodos – entry of Chorus
 - Episodes – dialogue and songs
 - Agon – debate or contest. This is the central point of the play.
 - More episodes
 - Parabasis – chorus alone on stage, addressing audience through the leader. The address is on behalf of the author to express political and social opinions
 - More episodes
 - Komos and exodus – revel and exit of Chorus usually with song and dance.

Aristophanes used this structure but changed it to suit circumstance.

Differences are in Frogs:

- Two paradoi, the second where the Initiates appear in rags to highlight the poor state of Athens.
- Agon moved to the end of the play to emphasise its importance.

In Wasps:

- Has two parabases, the first contains important messages about the corrupt jury system and Cleon's demagoguery, the second is a standard comic interlude.

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- (ii) Aristophanes uses role reversal for differing effects. There is comedy to be found in the father/son role reversal of Procleon and Anticleon and the antics they get up to. It might also reflect the topsy turvy nature of Athenian society and the contrast of old fashioned values versus new values. Similarly the Dionysus and Xanthias swapping master and slave positions could represent comment on the position some slaves have gained in society. Also Charon makes Dionysus row. Dionysus shows his inexperience and lack of expertise. For a god of such a naval power to be unable to row is demonstrative of the confused state of the polis. The reversal in Procleon's character, from being a litigious maniac to ending up in court on several charges also allows for considerable comedy and social comment about the failings of the jury system.
- (iii) Depending on candidates' choice of scenes they should display a knowledge of the use of the logeion, skene, orchestra, parodos, costumes, masks, ekkyklema, mechane etc and the influence they might have had on their chosen examples.

When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

- 3 (a) Candidates should make reference to the following types of humour and find relevant examples from *Wasps*
- Impersonation
 - Visual Humour
 - Verbal Humour
 - Topical Allusions
 - Sex
 - Religion
 - Situation comedy
 - Scatological Humour
 - Characterisation.
- (b) It is easy to argue that *Frogs* is a piece of escapist literature: the setting of the Underworld takes the audience away from the grim realities of the position Athens found itself in when the play was first produced. The realm of fantasy abounds throughout the play – Dionysus trying to get a corpse to carry his luggage and the ensuing line 'I'd rather be dead' is comic genius. So is the invention of the Chorus of *Frogs* serenading Dionysus across the river. The intellectual debate, the extravagant scales to weigh the lines of poetry, the idea of bringing back a poet from the dead are all further examples.

However it is also impossible to ignore what Aristophanes is saying in *Frogs* and he is more than aware of his duty to amuse and to advise. His message is essentially that Athens needs a return to old fashioned values, symbolically seen in Dionysus' choice of Aeschylus as the poet who can save the city. Politically traditional style leaders have been replaced by new style extreme democratic demagogues. Since 411, many citizens have been disenfranchised. On the other hand slaves at Arginusae have gained citizenship. Socially Athens is in a state of confusion, paralleled in Xanthias and Dionysus' behaviour and the remarks in the agon about Athenians' behaviour and lack of moral stature because of Euripides' plays. In many ways the fantasy is essential to remove the audience from their uncomfortable position and put them in a position where they can think about what Aristophanes has to say without distraction.

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SECTION FOUR: GREEK VASE PAINTING

- 1 (a) (i) Lydos. [0.5]
- (ii) 550-540 BC/560-550 BC. [1]
- (iii) Column krater
Mixing wine and water. [2]
- (iv) one large narrative scene
instead of several friezes
with small figures. [3]
- (v) Return of Hephaistos to Olympus
Accompanied by Dionysus, Satyrs and Maenads. [2]
- (vi) varied poses
depth
added colour
attention to drapery. [4]
- (b) (i) Amasis. [0.5]
- (ii) Ovoid lekythos
Container for oil. [2]
- (iii) 560-550 BC. [1]
- (iv) Black-figure
Figures painted in black silhouette against the red background
Details incised with a sharp tool
Added colour with touches of white and purple. [3]
- (v) Wedding procession
Pot depicting women weaving. [2]
- (vi) Figures in profile
Positions varied
Creation of depth by placing one figure behind another
Use of colour
Detailed incision
Detail on clothing
[any four points with specific reference to details on the pots]. [4]
- (c) (i) The Penthesilea Painter
Named after a red-figure kylix depicting Achilles and Penthesilea. [2]
- (ii) 460-450 BC. [1]
- (iii) pyxis
jewellery box of a young woman. [1.5]
- (iv) The Judgement of Paris. [1]

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(v) Hermes
Travelling apparel
Caduceus. [2]

(vi) White ground
Surface of pot covered in white slip.
Slip used to outline figures e.g. Hermes, Paris and Priam.
Use of light brown and orange shades for clothing in the manner of early white ground pots.
This pot was painted and then fired to preserve the colours. Later examples had brighter colours applied after the pots were fired because they could not withstand the intense heat. [5]

2 (i) The Kleophrades Painter chose the red-figure technique to decorate his hydria [water pot]. The narrative band sits on the shoulder of the pot, with a band of palmettes beneath it and the rest of the body of pot covered in the shiny black paint. This presents a contrast between the body of the pot and the figured scene.

The figured scene presents a series of carefully crafted vignettes depicting the Fall of Troy. The scenes show the brutality, sacrilege and dishonour of the Greeks and the murder and violation of the helpless, vulnerable and defenceless. The scenes contrast the strength of the Greek men with the helplessness of the Trojan elderly and women and children. Only in the scene of Aeneas escaping with his father, Anchises, and his son, Ascanius, is there any sign of hope.

Candidates should be able to refer to specific elements of the scenes and describe how the Kleophrades Painter has created a scene of great pathos and how he has shown the power of the Greeks and the vulnerability of the Trojans.

(ii) Candidates should be able to make detailed reference to the prescribed pots which depict Achilles. These are:

Kleitias Francois Vase showing Achilles pursuing Troilos and Polyxena pages 20-21;

Exekias Achilles and Ajax playing dice/board game pages 27–28;

Berlin Painter Achilles fighting a duel with Hector pages 54–55.

Obviously there are differences in the portrayal of the figure of Achilles. Some of these are because of the two different techniques employed [black-figure and red-figure] and because of the different approaches and skills of the artists concerned. In Kleitias's depiction, Achilles is a menacing warrior merciless in his pursuit of his prey. Though most of the figure is lost, Achilles is shown to be large and powerful as he leaps forward to overtake Troilos who is trying to escape on his horse.

In Exekias's depiction, although Achilles is in a more relaxed scene, he is still presented as being a mighty warrior, and superior to his companion Ajax, and ready for battle wearing his helmet, his battle-gear and carrying his spears.

In the Berlin Painter's depiction, Achilles leaps forward to finish off the already wounded Hector. Again he is presented as a powerful warrior, but this time he has the divine support of Athena on the left hand side of the composition.

It does not matter which of the depictions candidates find most effective, provided the opinion is argued with close reference to the pots concerned.

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- (iii) The Pioneer Painters were a group of early red-figure painters who include Euphronios and Euthymides. They were particularly interested in the depiction of the human form and movement in their work. They endeavoured to show the body in motion, using a variety of techniques – twisting, torsion, foreshortening, overlapping etc. The red-figure technique used brushes of varying width to enable the artist to paint lines of different thickness, and different consistencies of slip. This allowed the artist to paint details using smooth, flowing lines and to use lighter and darker lines for different muscle groups and folds in drapery.

Candidates should be able to refer to details from Euphronios's calyx krater [which depicts Herakles wrestling Antaios], and Euthymides's belly amphora [depicting the drunken revellers] to illustrate their answer.

When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

- 3 (a) There is no model answer here. Much will depend upon the pots chosen to support the line of argument, whether positive or negative, and the level of detail used in an appropriate way. The answer needs to be more than a development of vase-painting technique and should focus on the black-figure technique.

There are two Exekias pots in the prescribed works - the belly amphora depicting Achilles and Ajax playing dice or a board game, and the kylix depicting Dionysus sailing. Each pot has its own merits and much to recommend it. The beautiful symmetry and harmonious composition and the very fine incision of the Achilles and Ajax pot make this one of the masterpieces of the black-figure technique, though candidates may have a different view. The offset composition of the boat in which Dionysus is sailing, and the use of colour may be more appealing to some candidates. Others may prefer the everyday life scenes in the work of the Amasis Painter or the detail and stories of the packed narrative bands on the Francois Vase. It does not matter whether candidates choose to agree or disagree with the statement provided they argue with close reference to recognisable scenes and figures from the pots they have studied.

- (b) Red-figure has pale red/orange figures against a black background which means that a strong contrast is still offered as in the black-figure technique. There is less added colour than in black-figure. The black background obviated the need for the extra figures and filling objects/decoration often found in black-figure. There are fewer figures and these tend to be on a larger scale than in black-figure. The overall effect, therefore, is less cluttered. The use of a brush to paint figures allows greater flexibility than incision: the lines are more flowing; the lines vary in intensity and can show greater sensitivity. Red-figure also gives the figures a more rounded quality, a greater sense of mass and three dimensionality. Candidates should be able to refer to specific details from a range of pots to illustrate their answers fully.

When allocating marks, refer to attached criteria for essay marking.