

MARK SCHEME for the October/November 2008 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

- 1 (a) (i) He was stabbed to death by a man, named Pausanias at the theatre in Aegae at his daughter's marriage. [4.5]
- (ii) The land south of the Corinthian isthmus (accept any correct description). [1]
- (iii) Corinth. [1]
- (iv) By refusing to join the League of Corinth. [2]
- (v) He first went to Delphi, then North/to Thrace and then back to the Peloponnese. [3]
- (vi) Antipater. [1]
- (b) (i) He was believed to have been descended from Achilles, son of a sea-nymph. He believed that he was the son of Ammon/Zeus and there was a story that his mother had been visited by a god in the guise of a snake. Heracles was on his father's side. [4]
- (ii) By ordering the Greek states to recall their exiles in case they were tempted to join the Persians. Athenian exiles had ended up on Samos. [3]
- (iii) 324 BC. [0.5]
- (iv) Philip. [1]
- (v) Babylon. [1]
- (vi) Hephaestion who had died at Ecbatana from excessive drinking. [3]
- (c) (i) Gaugamela. [0.5]
- (ii) Darius. [1]
- (iii) They were an unofficial council. They served as his bodyguards and unit for special missions. They worked as governors and administrators. [4]
- (iv) Darius' cavalry contained more men than Alexander's. [1]
- (v) Gaugamela was chosen by Darius as it was suitable for his cavalry to fight. Alexander was in the region either because he was trying to find ground that would not be good for a cavalry battle or because he was looking for food and less heat for his men. [3]
- (vi) Alexander won, Darius fled and Babylon was taken by Alexander. [3]

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2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) Candidates may refer to Alexander's illness and the Cilician campaign before the battle, which may have weakened his abilities. Certainly, he struggled with poor information - marching his men 70 miles to meet Darius before discovering that the Persian king was behind him at Issus. Alexander had either not known about or had ignored the Amanic Gates. At Issus, Darius discovered the sick and wounded men that Alexander had left behind and discovered that the Macedonian was heading south. However, when Alexander discovered where Darius really was, he turned north and turned it to his advantage, because Issus was a poor place for Darius' large cavalry to fight. He lined up his troops with the infantry in the middle and his cavalry on the flanks, ensured that the Persians could not get around him and advanced. However, when a gap in the line-up [some battalions could not make it up the river bank] allowed Persians to get through, the battle became fiercer, although it ended when Darius fled, seeing the advancing Alexander. Alexander stayed with his army until the victory was certain.
- (b) Alexander was keen on cementing the correlation between himself and the renowned and heroic Achilles, whom he saw as his ancestor, so he visited the Tomb of Achilles. He trumpeted the fighting in Asia Minor as an act of revenge for the Trojan War. He offered up a sacrifice in honour of Protesilaus, the first Greek to set foot in Asia Minor in the War, and prayed to Poseidon, mocking Xerxes' crossing the Hellespont. At Achilles' tomb, he dedicated his armour to Athena and laid a wreath (while Hephaestion did the same at Patroclus' tomb). He offered sacrifice to Priam to avert any anger from that direction. Candidates should discuss both what Alexander did and the propaganda implicit in his actions.
- (c) Candidates may well discuss his relative lack of ability to hold together the infrastructure of his empire, although he did indeed manage to control a large area with surprisingly little trouble. The manner in which he dealt with Darius' family demonstrated his skill in presenting his image to a people. The scope for this question is wide, but candidates should pick out relevant examples to back up their points. These may include his desire to be seen as great and comparable to legendary heroes, his charismatic character and his successful use of his own reputation, all of which were useful propaganda devices.

3 When allocating marks for full essays, please refer to criteria above.

- (a) The more successful answers will be those that are more than a litany of interesting points about Alexander's parents.
Candidates should be able to discuss:
- the effect of growing up in a warrior society mixed with Greek intellectual and cultural aspirations;
 - the expectations of him as the son of Philip;
 - the personality of his mother, as well as the stories she would have told him about Dionysus and her ancestors, and her tendency to interfere in issues that were not normally the arena of women;
 - the personality and exploits of his father;
 - the relationship between Philip and Olympias, especially after Philip's remarriage.

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- (b) Expect candidates to discuss in depth the relationships he had with several of his 'Companions' as well as the way in which he handled the army in general. They should be able to discuss:
- the conspiracy involving Parmenio and his son Philotas, which demonstrates an inconsistent approach to his generals;
 - Alexander did not always listen to the advice of his generals, often preferring to take a more glorious approach to battles and routes;
 - Alexander's relationship with Hephaistion, who sometimes acted as a leader of sections of the army, and who seemed to be trusted above all others;
 - Antipater, who prevented Greek rebellion while Alexander was campaigning in Asia;
 - the issue of *proskynesis*;
 - Callisthenes and the alleged plot against Alexander;
 - the refusal to cross the Hyphasis;
 - the mutiny at Opis and Alexander's actions there.

Section Two: Socrates

- 1 (a) (i) Outside the Court of the King Archon. [1]
- (ii) Tantalus was a mythical king of Lydia, of proverbial wealth. Daedalus was a mythical craftsman and stonemason, like Socrates' father. [2]
- (iii) That holiness is what the gods regard favourably, what is divinely approved. [2]
- (iv) Stasinus. [0.5]
- (v) He relates personal circumstances, such as poverty and disease as things people fear but are not ashamed of.
1 mark for expression of justified opinion. [4]
- (vi) Any **one** of:
Socratic irony – pretending ignorance and flattering his interlocutor.
Dialectic – questioning the interlocutor to find out what he thinks.
1 mark for discussion of effectiveness. [3]
- (b) (i) Anytus and Lycon. [1]
- (ii) 501. [0.5]
- (iii) Anaxagoras of Clazomenae was a philosopher who had been banished from Athens for his beliefs. He believed that the sun was an incandescent stone and the moon similar, but not burning. Socrates had been accused of being a physical scientist and was trying to refute the charge. [4]
- (iv) The orchestra was used as a place for selling books, when not being used in dramatic productions. [1]
- (v) The charge of impiety. He goes on to force Meletus to admit that Socrates could only not believe in the gods of the state if he believes in gods, so is not an atheist. 2 mark for success. [5]
- (vi) Despite the contradiction of Meletus' charges, the jury would simply see this method as confirming their prejudices. [1]

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- (c) (i) In Socrates' death cell. [0.5]
- (ii) The execution was delayed because of a religious festival which involved sending a ship to Delos and it returning. [2]
- (iii) Any **three** of:
 endangering his friends' reputation;
 no need to worry about risks;
 no problem about money;
 places for exile;
 obligations to family;
 helping enemies by not escaping, cowardice. [3]
- (iv) That the opinion of ordinary people is something that does not need to be considered. [2]
- (v) Socrates is comparing the moral behaviour of a person to training for sport. One should listen to the trainer or expert, not the ignorant majority. 1 mark for justified opinion. [3]
- (vi) Socrates goes on to argue that if it can be proved that his attempts to escape are just, he will agree to escape. Attempting to escape would be contrary to his life's work/contract with the Laws of Athens. [2]

2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) *Phaedo* is in essence a straightforward account of Socrates' death told after the event. It does have the usual complications of trying to follow a Socratic argument without losing the thread. The ideas contained within the sections of the dialogue are complex – such concepts as attitudes towards death and the aspirations of the philosopher are explored. Accept any point of view as long as it is argued on the basis of the text.
- (b) Socrates makes a great deal of his participation in public sacrifices and his adherence to Apollo's oracle, to the extent of devoting his life to discovering what the god meant. He also talks about his *daimon*. During the cross examination of Meletus, he forces him to admit that Socrates cannot be an atheist. Despite the logic and power of his argument, all Socrates did was to prejudice the jury against him. Look for personal response.
- (c) Answers will depend on how candidates define wisdom. Some will see Socrates as wise because of his ideas and skill in argument, drawing upon the dialogues to prove this. Others will see him as very naïve and simple, always contradicting others' points of view and rarely giving his own. Opinions must be based on the texts. *Euthyphro* shows his skill in dialectic, but could also be seen as highlighting his ignorance, as he does not put forward his own opinion. In *Apology*, Socrates' defence is clever, forcing his accusers to contradict themselves, but his approach is naïve and even causes the majority for the death penalty to go up. *Crito* demonstrates his skill in argument again, as well as his desire to keep to his principles. *Phaedo* is an example of skilful dialogue and wisdom in his views on death.

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3 When allocating marks for full essays, please refer to criteria above.

(a) Candidates should include a number of points. These might include:

Euthyphro bears all the hallmarks of the typical Socratic dialogue. It consists of the technique of elenchus, as Socrates questions Euthyphro's views about piety, gradually dismantling each definition and proposing another. Other techniques are present:

- Irony – Socrates pretends ignorance and seeks wisdom from someone who knows what he is talking about.
- Analogy – Socrates uses examples from real life to clarify the point he is making.
- Dialectic – the conversational style of analysing ideas.
- Myth – references to traditional stories as metaphors for real life.
- Characterisation – using Euthyphro's character to bring the dialogue to life.

However, *Euthyphro* also shows the problems with the Socratic method. By the end of the dialogue, the discussion has gone full circle and no conclusion has been reached. Socrates has not discovered the definition of piety he was seeking. All he has succeeded in doing is to alienate Euthyphro, who hurries off in a state of *aporia* or frustration.

(b) In *Apology*, Socrates makes no attempt to help himself. He antagonises the jury through the nature of his defence, reinforcing their prejudice against him. When he is found guilty, instead of proposing a sensible punishment, he further antagonises the jury through his choice of punishment, giving them no choice but to condemn him to death. In *Crito*, Socrates accepts this verdict, and ensures his execution by refusing to comply with his friends' attempts to help him escape. With more modesty, and a willingness to compromise, Socrates could have avoided the death penalty, but that was not his way.

Section Three: Aristophanes

- 1 (a) (i) Before Pluto's palace. [1]
- (ii) Dionysus. [0.5]
- (iii) Pluto. [1]
- (iv) Dionysus changed clothes with Xanthias to avoid being given a hard time by Aeacus because of what Herakles had got up to in the past. When confronted, Xanthias denies the past charges and tells Aeacus to torture his slave. Dionysus claims that both are gods. The bottom whacking contest ensues to determine who is a god. Each pretends that they are not being hurt. [3]
- (v) Any **four** of:
- the idea of Dionysus being a 'real gentleman';
 - 'soaking and poking' – coarseness;
 - Xanthias, the slave, standing up to Dionysus the god;
 - repetition of 'he, he, he' and 'I like a bit of;'
 - stereotypical behaviour of slaves. [4]
- (vi) He plays an important role in the play. He helps to fill the audience in with the background to the argument referred to at the end of the passage. He injects a considerable amount of humour – 'I'll stand up for my mystic rites', is the butt of the political jokes about citizenship being awarded to slaves, part of the role reversal scene with Dionysus. He also highlights Dionysus' effeminacy in the scene with Herakles and makes the god scared with the tale of Empusa. Any three valid points with reference to the play. [3]

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- (b) (i) Party. [0.5]
- (ii) Flute girl. [1]
- (iii) Any **three** of:
- got the most drunk;
 - beaten up Xanthias;
 - made a spectacle of himself by leaping up and down and breaking wind;
 - insulted various guests;
 - told unsuitable jokes. [3]
- (iv) Any **two** of:
- the girl's breasts as objects of his affection rather than the voting urns;
 - come on up here, my little ladybird;
 - innuendo about holding onto the rope;
 - element of surprise in what the old rope is still capable of doing. [2]
- (v) Any **four** of:
- Procleon is rejuvenated in his sexual desires;
 - 'When my son dies I'll buy you your freedom';
 - not allowed to handle his money yet – not till he's older;
 - son as strict and skinflint – exactly how Procleon was;
 - attacking juryman;
 - 'I'm only his father'. [4]
- (vi) Any **two** of:
- bashed into the baking woman;
 - damaged her wares;
 - assaulted the citizen. [2]
- (c) (i) Chair of Tragedy. [0.5]
- (ii) Agon. [1]
- (iii) Military instruction. [1]
- (iv) Orpheus revealed the mysteries and taught that it was wrong to kill. Musaeus taught about diseases and predicted the future. Hesiod taught about agriculture and the seasons. Any two. [4]
- (v) Died a hero's death in Sicily. [1]
- (vi) Patroclus and Teucer died fighting for their country and doing what was right. Patroclus stood in for Achilles and was killed by Hector. Teucer was injured when defending the ships from Hector's attack. Phaedra fell in love with her stepson Hippolytus and was rejected by him. In response, she accused him of rape and then committed suicide. Stheneboea nursed a hopeless passion for Bellerophon. They are both immoral examples which should not be emulated. [4]
- (vii) She led his wife to sleep with the lodger/slave. [1]

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2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) The origins of Attic Old Comedy lie in religious festivals, probably fertility festivals. There were two festivals – Lenaia in winter and the more important one, the City Dionysia held in Spring time and marking the opening of trade routes. There was a mixture of comedies and tragedies hoping to be judged by a selection of citizens as the best play. Plays were selected by an Archon and rich citizens would meet the costs. Comedy developed from improvisations during phallic ceremonies that were intended to encourage fertility.
- (b) Candidates should show knowledge of the various functions the chorus performs in comedy and have an understanding of such terms as *parabasis* and *parodoi*. Responses should note that there appear to be two *parodoi*. The Frogs appear to be heard but not seen and present a message about the past while in the second, the Initiates arrive in rags to convey a message about the quality of the citizens of the polis at the time. They also interject humour in their dialogue with Dionysus, visual spectacle and fantasy.

The Chorus of Initiates bring some political humour with their references to contemporary figures. In the second half of the play the Chorus lend their support to Aeschylus and at the end are used as a vehicle to put across Aristophanes' message about why Athenian society is in need of a poet like Aeschylus.

- (c) Procleon's love of trying cases is shown by his keenness to get to court and the fact that his son has to imprison him as well as his desperate attempts to escape. He is a particularly harsh juror. Xanthias comments on his love of inflicting harsh penalties. He has enough beeswax under his fingernails to furnish a bee's nest. He is corrupt – he talks openly of how he accepts bribes and how easily he is swayed. He is also an old soldier who seems to have run away when given the opportunity. He initially approves of his austere lifestyle. His character develops thanks to Anticleon's help when he convinces him that he does not hold supreme power, convinces him to acquit Labes and instructs him on living a more urbane lifestyle. The ensuing result is disastrous and highlights his antisocial behaviour, although the way he outdances everyone at the end is truly heroic.

3 When allocating marks for full essays, please refer to criteria above.

- (a) Candidates should make reference to the following types of humour and find a range of relevant examples from *Wasps* and *Frogs*
- impersonation;
 - visual humour;
 - verbal humour;
 - topical allusions;
 - sex;
 - religion;
 - situation comedy;
 - scatological humour;
 - characterisation.

Credit will be awarded for the depth of personal response.

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(b) Aristophanes uses his plays as vehicles to present social and political messages. Thus an understanding of these backgrounds is important in appreciating these plays. The introductory note of the Penguin translation amply covers this (pp. 35–37 and pp. 149–151). In particular, in *Wasps*, it is important to appreciate how:

- Demagogues were using elderly jurymen to influence the politics of the polis;
- traditional ways, represented by Procleon who is of the generation who successfully fought at Marathon, were being eroded by the behaviour being promoted by Anticleon.

In *Frogs*, a knowledge of the background helps us to appreciate Aristophanes' message. The 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.

However, there are also plenty of other timeless devices Aristophanes uses to make his play amusing and help the audience to enjoy the plays. These might include:

- role reversal of the positions of father and son;
- slapstick;
- costume;
- sexual innuendo/antics;
- coarseness;
- dance, etc.

Section Four: Greek Vase Painting

1 (a) (i) Exekias. [1]

(ii) c. 535 BC. [1]

(iii) Kylix, drinking cup. [1.5]

(iv) The cup has two pairs of eyes.
Under the handles lie dead warriors, one in armour, one stripped of his armour. Warriors stand on either side of the bodies. [2]

(v) The interior of a cup was a difficult space to fill. Often painters used a circular frame to house their design. This limited the choice of subject matter and affected the composition of the scene. Here Exekias has chosen a more imaginative approach and used the whole of the interior as his 'canvas'. The sea and the sky flow into each other as there is no boundary between them. The ship is set at an angle to the handles so that as the cup was drained the drinker would turn the cup to see the design, making the wine swirl and appear as though the ship was sailing on the sea. [3]

(vi) It does not matter whether candidates find the scene pleasing or not. The answer must be well-reasoned, with good reference to the scene.

There are many things for candidates to comment on here, e.g.:

- the use of added colour;
- the balance of the seven bunches of grapes and the seven dolphins;
- the detailed incision on the bunches of grapes, the boat and Dionysus;
- the contrast of the black figures against the coral red background;
- the use of the whole of the interior of the cup for the design;
- the layering of the black glaze to give the appearance of texture and depth. [4]

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- (b) (i) Kleophrades Painter. [1]
- (ii) Pointed amphora; used for holding/storing oil or wine or dry goods. [2]
- (iii) 500–490 BC. [1]
- (iv) Pointed amphorae were common as undecorated vases because they were awkward shapes – Kleophrades Painter has chosen to decorate this one. The need for a stand meant that painters did not often choose this shape for their work. [1]
- (v) The Kleophrades Painter has used iconography to identify Dionysus:
- He wears a leopard skin and a crown of ivy leaves;
 - He carries a vine branch and holds a kantharos;
 - He is accompanied by Maenads. [3.5]
- (vi) It does not matter whether candidates find the scene pleasing or not. The answer must be well-reasoned, with good reference to the scene. The Kleophrades Painter has made use of:
- different colours, such as purple on the ivy leaves;
 - dilute glaze on the wine cup and leopard skin;
 - use of brushes to create detailed, flowing drapery;
 - use of incision [a black-figure technique] to outline the bunches of grapes. [4]
- (c) (i) Niobid Painter. [1]
- (ii) 470 – 450 BC. [1]
- (iii) Kalyx krater; mixing wine and water. [2]
- (iv) Apollo and Artemis killing the children of Niobe. [1.5]
- (v) Polygnotos or Mikon.
 Figures are shown on different levels.
 Young man lies draped over/partially hidden behind the small hillock.
 The arrow by itself. [3]
- (vi) It does not matter whether candidates find the scene pleasing or not. The answer must be well-reasoned, with good reference to the scene. Some of the points which might be covered include:
- The subject matter is horrific but is presented in a restrained, almost;
 - calm way to play down the scene's gruesome nature;
 - The Niobids surround the gods in different positions – fleeing, dying, dead – which adds variety to the composition;
 - Apollo and Artemis dominate the centre of the composition;
 - The drapery is detailed;
 - The overall appearance is quite static;
 - Use of raised relief lines of black glaze. [4]

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2 When allocating marks for mini-essays, please refer to criteria above. Mark out of 25 and divide by two.

- (a) The Meidias Painter presents two different, unconnected narratives separated by a band of geometric pattern. The figures in the upper register cover part of the belly, the shoulder and part of the neck of the pot and are slightly larger than the figures of the bottom scene to account for the rounded shape of the pot.

The top frieze shows the daughters of Leucippus being abducted by the Dioskouroi from the sanctuary of Aphrodite. Polydeuces/Pollux is shown racing off in his chariot, with his prize by his side. The four horses are lively and vigorous – reminiscent of the horses on the Parthenon frieze. Castor is shown still in the act of abducting the girl. The setting of Aphrodite's sanctuary is shown by her cult statue [rather archaic in its appearance and acting as a contrast with the delicacy of the two girls], the trees and the altar, at which the goddess herself reclines. Other figures are shown in different positions and at different levels. The drapery is light and flimsy, revealing the voluptuous nature of the bodies beneath. The atmosphere created within the scene is almost warm and sensuous and not one of tension and menace as the girls are snatched.

The bottom frieze depicts Herakles seated in the garden of the Hesperides. Herakles is seated in a relaxed manner (a successful $\frac{3}{4}$ view) and his musculature is well-toned. He is seated on his famous lion skin, rather than wearing it, and he is leaning on his knotty club, rather than holding it ready to strike. He looks peaceful and at rest, quite unlike the usual portrayal of Herakles.

The Meidias Painter presents a scene of peace and tranquillity, with the flowing drapery of the Hesperides, especially the girl standing immediately in front of Herakles, adding to the general atmosphere. The fact that figures are strung out along the base-line means that the connections between the figures are through gesture or gaze. Even the snake, which guards the golden apples, is wrapped rather languidly around the tree and does not appear threatening.

- (b) The white background in vase-painting had been tried at the time of the experiments that led to the introduction of the red-figure technique towards the end of the sixth century, but it had not become popular because of the fragile nature of the white slip. This slip was a mixture of very fine white clay with some iron particles to ensure that it fired a pure white.

The white-ground technique was tried again in the fifth century but now using outline drawing. A figure was drawn in outline, with contours in black relief lines. Later brown dilute glaze lines were used. A whiter, thicker white was introduced for female flesh to distinguish it from the white background. Later in the fifth century, painters experimented with more colours – red, black, brown for relief lines and washes of green, red, purple and blue. These washes were applied after firing and were delicate, and have now faded more often than not.

The finish of white-ground ware was too fragile and friable for them to be suitable to be handled frequently in everyday use so the technique came to be reserved for lekythoi (and pyxes) that were presented as offerings to the dead. The scenes depicted on them came to be associated with the funerary context – tombs, departures, and relationships between the dead person and members of the family.

Candidates may refer to the following pots from the set text:

- The Achilles Painter lekythos;
- The Penthesilea Painter pyxis;
- The Villa Giulia Painter cup.

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- (c) Vase-painters were imaginative and creative in their approach to designing and decorating their pots with pattern and stories. The problems faced by vase-painters were much the same as those faced by the designers of metopes and continuous friezes for buildings.

The shape of a pot created problems for a painter. In the case of a krater, not only did the painter have to cope with the curved surface of the pot, but the sides of the pot flared outwards from the base to the lip. This gave the painter a large surface to decorate, but one which got bigger at the top of the pot. The key was to select an appropriate story, and a key moment in it to fit the available space.

There are different types of krater (calyx krater; column krater; bell krater; volute krater). The nature and position of the handles of these various types of krater also created problems for painters. They could be painted the background colour of the pot and left blank or they could be incorporated into the overall decorative scheme.

The set works include the following kraters:

- Francois Vase – volute krater – by Kleitias.
- Kleitias filled the whole surface of the pot with decoration. He divided the surface of the pot into seven friezes, six of which were devoted to figured scenes, five of them to myths. The handles were decorated with palmettes and lotus flowers. Even more impressive is the fact that the main frieze is not interrupted by the handles, and that he used the handles for figured decoration (Ajax carrying the dead body of Achilles off the battlefield).
- Column krater by Lydos; Lydos painted a wide frieze around the belly of the Krater and left the bands above and below black. The handles were also left black. The only other decoration on the pot is at the base (rays) and the lip (double rows of palmettes and lotus flowers).
- Calyx krater by Euphronios; Euphronios used most of the surface of the pot for his figured scenes. There is a band of palmettes above and a band of palmettes and lotus flowers below the figures. The handles are left black.
- Volute krater by Berlin Painter; the Berlin Painter's approach was to leave most of the pot the shiny black of the background and highlight his figured friezes on the neck of the krater. The handles have ivy leaf tendrils; the base has rays and the neck has a small band of geometric pattern above a wide band of double palmettes and lotus flowers.
- Calyx krater by Niobid Painter; the Niobid painter used most of the surface of the pot for his figured scenes. There are bands of palmettes and lotus flowers above and below the figures. The handles are left black.

3 When allocating marks for full essays, please refer to criteria above.

- (a) Kleitias has divided the pot into seven narrow bands or friezes, with six of them devoted to figured scenes. The seven bands are:
- the hunt for the Calydonian boar and Theseus and Athenian young men and women;
 - the funeral games for Patroclus and the centauromachy (battle between Lapiths and centaurs);
 - the wedding of Peleus and Thetis;
 - Achilles' pursuit of Troilos and the return of Hephaistos to Olympus;
 - animal frieze;
 - rays;
 - Geranomachy – the battle between the pygmies and the cranes.

The variety of different myths shows Kleitias's interest in storytelling.

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According to Boardman, there are 270 human and animal figures, each no more than a few centimetres high. Each is drawn with delicacy and precision (note the figures of Achilles and Ajax on the one of the handles), an indication of his skill and superb draughtmanship. As well as detailed incision, there is careful use of added colour (purple for drapery, white for female flesh), further proof of his skill.

It is in his choice of stories, however, and the precise elements of the stories he chose to depict that the claim that he was a 'master storyteller' can be seen. Many of the stories are linked, particularly if you look at a particular side of the pot. The majority of the scenes celebrate the exploits of Achilles and his father, Peleus.

Over 100 of the figures bear inscriptions to identify them, perhaps part of Kleitias's storytelling technique.

Expect detailed discussion of at least one/two of the mythological bands. The discriminating factor will be the extent to which candidates tackle the idea of 'master storyteller'. It does not matter if candidates do not think he is a 'master storyteller', provided they argue the case with close reference to examples from the pot.

- (b)** There can be no model answer for this question because much will depend upon which painters and pots are chosen. The question is designed to get candidates thinking about elements relating to individual painters, such as the quality of painting/incision, quality of draughtmanship, and pots, such as composition, stylistic features, subject matter, tone and effect.

Look for detailed knowledge of a few selected painters and pots or breadth of knowledge of a number of painters and pots. Whichever approach is chosen, there should be evidence of sound reasons for the selected painters and pots.