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**CLASSICAL STUDIES**

**9274/12**

Paper 1 Greek Civilisation

**October/November 2018**

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 **14** 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.

**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.

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

**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	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED AT THIS LEVEL. <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 misunderstanding of the question or lack of knowledge;</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>From which school <u>and</u> from which city did Aristotle come to Mieza?</b></p> <ul style="list-style-type: none"> <li>• The Academy</li> <li>• Athens</li> </ul>	<b>2</b>
1(ii)	<p><b>Name <u>two</u> other teachers of Alexander.</b></p> <ul style="list-style-type: none"> <li>• Leonidas</li> <li>• Lysimachus</li> </ul>	<b>2</b>
1(iii)	<p><b>In which year had Alexander ‘crossed into Asia’ (line 7)?</b></p> <ul style="list-style-type: none"> <li>• 334 BC.</li> </ul>	<b>1</b>
1(iv)	<p><b>What was the name of Aristotle’s nephew, who was also Alexander’s historian?</b></p> <ul style="list-style-type: none"> <li>• Callisthenes</li> </ul>	<b>1</b>
1(v)	<p><b>Briefly describe how <u>and</u> why Aristotle’s nephew died.</b></p> <p>Callisthenes was killed because he refused to participate in <i>proskynesis</i>, which caused a rift between him and Alexander. When the Conspiracy of the Pages occurred in 327 BC Callisthenes was accused of being an accomplice, although there seems to have been no evidence against him.</p>	<b>4</b>
1(vi)	<p><b>Using this passage as a starting point, explain how influential Aristotle was in Alexander’s life.</b></p> <p>Aristotle was brought by Philip to Macedonia to educate Alexander. As well as the general comments in the passage about ethics, politics and philosophy, Aristotle also affected Alexander in more specific ways.</p> <ul style="list-style-type: none"> <li>• He taught him medicine, so he treated his friends when they were sick.</li> <li>• He gave him a love of books, especially</li> <li>• the Iliad, which he took with him on campaign, kept under his pillow and saw himself and Hephaestion as a ‘modern day’ Achilles and Patroclus.</li> <li>• He encouraged Alexander’s curiosity about the world.</li> </ul> <p>The education Aristotle gave Alexander stayed with him all his life. Wherever he went, he sent samples of plants and animals back to Greece, and sought out local philosophers, as well as continually sending for books to read. All this happened despite a cooling of the relationship between the two men, partially brought about by the Callisthenes incident.</p> <p>Aristotle also did not pass onto Alexander his prejudice against barbarians.</p>	<b>15</b>

Question	Answer	Marks
2	<p><b>‘The first amongst equals.’ How far would you agree that this is an accurate description of Alexander’s leadership of his men?</b></p> <p>First amongst equals.</p> <ul style="list-style-type: none"> <li>• Macedonian kings had always been at one with their men. 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 the actual battles, Alexander always led from the front, frequently being wounded.</li> <li>• After battles, he would visit the wounded in hospital.</li> </ul> <p>But</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>• He introduced Persian soldiers into his army.</li> <li>• This led to him being more distant from his men, more like a Persian king than a Macedonian.</li> <li>• This led to his men mutinying, especially at the river Opis, when they thought he was replacing them with Persians. His men backed down.</li> </ul> <p>Despite the changes in the form of his rule, Alexander always fought at the front of his army. His popularity with his men can be seen in the way that they reacted to his death.</p>	25

Question	Answer	Marks
3	<p><b>‘The collapse of Alexander’s empire after his death shows that he does not deserve to be called “the Great”.’</b></p> <p><b>Explain how far you agree with this statement.</b></p> <p>There are many reasons as to why Alexander does deserve the title ‘Great’:</p> <ul style="list-style-type: none"> <li>• his military victories – he never lost a battle, despite the wide range of enemies he faced, and different terrains;</li> <li>• his successful sieges, from Thebes to Gaza;</li> <li>• the vast distances he travelled during the course of his travels;</li> <li>• his enlightened policies concerning the peoples he conquered;</li> <li>• his administration of the empire, ensuring stability;</li> <li>• his curiosity about the world.</li> </ul> <p>After Alexander’s death, his empire fell apart as his generals argued over who should take over. This is mainly due to death at an early age, and his failure to provide an heir for the empire who could take over.</p> <p>It could be argued that the collapse of the empire actually enhances his claim to be called ‘Great’ as he was the only one who was able to keep it intact.</p>	25

Question	Answer	Marks
4(i)	<p><b>Where does this dialogue take place?</b></p> <ul style="list-style-type: none"> <li>• In Socrates’ prison cell.</li> </ul>	1
4(ii)	<p><b>Briefly explain why has Socrates’ execution has been delayed.</b></p> <ul style="list-style-type: none"> <li>• The ship sent to Delos has not yet returned.</li> <li>• until it does, his execution cannot take place</li> <li>• because it is a religious festival.</li> </ul>	3
4(iii)	<p><b>Crito has earlier mentioned <u>two</u> men who were willing to help Socrates escape. Name them.</b></p> <ul style="list-style-type: none"> <li>• Simmias of Thebes</li> <li>• Cebes</li> </ul>	2
4(iv)	<p><b>From the passage, give <u>two</u> examples of the Socratic Method, and explain how effective you think that they are.</b></p> <p><b>Elenchus</b> Questioning his interlocutor to find his opinion before proving it to be wrong.</p> <p><b>Analogy</b> Comparing the question with an example from real life to illustrate his proposal.</p>	4

Question	Answer	Marks
4(v)	<p><b>‘Socrates presents convincing arguments for not escaping.’ Using this passage as a starting point, explain how far you agree with this statement.</b></p> <p>During the passage, Socrates states that will not be swayed by the opinion of the ignorant masses. He goes on to reply to Crito’s reasons as to why he should escape.</p> <ul style="list-style-type: none"> <li>• Philosophy is the most important thing in his life.</li> <li>• He cannot go back on the principles by which he has lived all his life.</li> <li>• These include obedience to the law, as long as this does not come into conflict with his conscience.</li> <li>• Two wrongs do not make a right.</li> <li>• His family is better off without him being seen as a man who betrayed his principles.</li> <li>• He has lived all his life in Athens.</li> </ul> <p>To back up his argument, he uses the personification of the Laws of Athens, and their views, in an imaginary dialogue with them.</p>	15

Question	Answer	Marks
5	<p><b>‘Socrates fully deserved the punishment the Athenians gave him.’</b></p> <p><b>With reference to <i>Euthyphro</i> and <i>Apology</i>, explain how far you agree with this statement.</b></p> <p><b>Euthyphro</b></p> <ul style="list-style-type: none"> <li>• Socrates irritates Euthyphro by his constant questioning.</li> <li>• He leaves him frustrated through not being able to come to a conclusion, and embarrassed by the way he is shown up.</li> </ul> <p><b>Apology</b></p> <ul style="list-style-type: none"> <li>• Socrates annoys the court by his attitude.</li> <li>• He belittles his accusers, and humiliates Meletus by cross-examining him.</li> <li>• He refuses to treat the court seriously.</li> <li>• He does talk about his <i>daimonion</i> which implies that he is guilty of the charge of impiety.</li> <li>• His attitude after being found guilty ensures that he receives the death penalty.</li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>• Socrates saw himself as helping Athens.</li> <li>• He is guilty of corrupting the young through association with politicians such as Alcibiades, Critias and Charmides.</li> <li>• Much of the reason why he was found guilty stems from the prejudiced point of view of Sophists (which Socrates was not) as seen in Aristophanes’ <i>Clouds</i>.</li> </ul>	25



Question	Answer	Marks
6	<p><b>‘A philosopher with no ideas of his own.’ From your reading of <u>at least two</u> of the dialogues in <i>The Last Days of Socrates</i>, explain how far you agree with this statement.</b></p> <p><b>Euthyphro</b></p> <ul style="list-style-type: none"> <li>• Socrates puts forward no ideas of his own.</li> <li>• He simply demolishes Euthyphro’s definitions, leading to a state of <i>aporia</i>.</li> </ul> <p><b>Apology</b></p> <ul style="list-style-type: none"> <li>• Socrates defends himself against the charges brought against him.</li> <li>• He simply argues that the charges are wrong, and uses the Socratic Method against Meletus.</li> <li>• He does, however, after being condemned to death, tell the court of his views on the nature of death.</li> </ul> <p><b>Crito</b></p> <ul style="list-style-type: none"> <li>• Socrates argues with Crito about his refusal to escape.</li> <li>• He uses the Socratic Method to show Crito that he is wrong in trying to persuade Socrates to escape.</li> <li>• He does, however, have ideas on the duties of the citizen to the state.</li> <li>• His use of the Laws of Athens shows his own beliefs in how to live a just life.</li> </ul> <p><b>Phaedo</b></p> <ul style="list-style-type: none"> <li>• The whole dialogue is on the nature of death.</li> <li>• Socrates puts forward his views about what happens after death.</li> <li>• He also discusses philosophy and how being alive affects the search for truth.</li> </ul> <p>Socrates himself states that he was aware of his own ignorance, which is why he was trying to gain ideas from other people.</p>	25

Question	Answer	Marks
7(i)	<p><b>The case of the dogs and cheese is a parody of a real political trial at the time of Aristophanes. Who was involved in this trial and what was it about?</b></p> <p>Cleon taking Laches to court over taking Sicilian bribes.</p>	3
7(ii)	<p><b>Why are Procleon’s/Philocleon’s nails ‘itching to plough through that wax again’ (lines 23–24)?</b></p> <p>He wants to cast his vote and give a long sentence.</p>	1

Question	Answer	Marks
7(iii)	<p><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> <p>Any three of the following:</p> <ul style="list-style-type: none"> <li>• role reversal – son looking after his father;</li> <li>• obsessive behaviour – Procleon's desire to be a juror;</li> <li>• use of props and everyday objects to represent court-room objects;</li> <li>• fantasy – a dog trial;</li> <li>• continual delays;</li> <li>• dramatic entry of Xanthias;</li> <li>• sacrilegious use of Hestia's pig pen;</li> <li>• visual humour.</li> </ul>	<b>6</b>
7(iv)	<p><b>Using this passage as a starting point, discuss how the Athenian jury system is portrayed in <i>Wasps</i> and explain why you think Aristophanes presented it this way.</b></p> <p>The Athenian legal system is parodied both in the portrayal of Cleon and the other jurors and the mock trial scene. The following points might be noted:</p> <ul style="list-style-type: none"> <li>• the jurors are addicted to serving on the jury;</li> <li>• Procleon dreams about the courts;</li> <li>• they go to extreme lengths to attend – so much so that his son has to imprison him;</li> <li>• Procleon always votes for the harshest penalty;</li> <li>• Procleon makes up his mind before hearing the evidence;</li> <li>• Procleon accepts bribes;</li> <li>• the jurors are subject to emotional appeals;</li> <li>• the jurors do what they are told by the demagogues;</li> <li>• the jurors are being misled by the demagogues and trained to know the hand that feeds them.</li> </ul>	<b>15</b>

Question	Answer	Marks
8	<p><b>‘The only purpose of <i>Frogs</i> was to entertain the Athenian audience.’</b></p> <p><b>Explain how far you agree with this statement.</b></p> <p>Entertainment is certainly of paramount importance in the <i>Frogs</i>. This is achieved in a variety of ways. These include:</p> <ul style="list-style-type: none"> <li>• impersonation;</li> <li>• role reversal;</li> <li>• fantasy;</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> <p>Aristophanes, however, also makes it clear in <i>Frogs</i> that it is important for the playwright to advise his audience. This is largely seen through the parodies of Euripides and Aeschylus.</p> <p>Euripides is not offering what the city-state needs to help it to win the war against the Spartans. His plays are having a detrimental effect upon society in the following ways:</p> <ul style="list-style-type: none"> <li>• lowering the status of theatre by showing characters of low breeding;</li> <li>• softening citizens;</li> <li>• corrupting society by introducing unsavoury topics and teaching the art of rhetoric.</li> </ul> <p>Instead, what is required is Aeschylus’ approach as seen in Dionysus’ choice of him to return to Athens and save the city. For his drama shows:</p> <ul style="list-style-type: none"> <li>• the example of ‘true’, patriotic men who were good role models to be seen on stage;</li> <li>• the importance of conquering the enemy;</li> <li>• that drama should be devoted to high themes.</li> </ul> <p>Aristophanes also uses the <i>parabasis</i> to advise his audience and also makes comment about the enfranchisement of slaves after the battle of Arginusae.</p> <p>Candidates may also mention that it was written for a competition.</p>	25

Question	Answer	Marks
9	<p><b>‘The Chorus is the essential ingredient of a successful play by Aristophanes.’</b></p> <p><b>Using <u>either</u> <i>Wasps</i> <u>or</u> <i>Frogs</i>, discuss the extent to which you agree with this statement.</b></p> <p>The Chorus performs a crucial role in both plays. Candidates may discuss some of the following in:</p> <p><b><i>Wasps:</i></b></p> <ul style="list-style-type: none"> <li>• the Chorus of old jurors in <i>Wasps</i> would be a spectacular sight with their colourful insect costumes covered with tattered jurymen’s cloaks;</li> <li>• they inject energy into the play in their attack on Anticleon;</li> <li>• sing the play to an end with approval of the dancing;</li> <li>• they are of the old school and help to emphasise Procleon’s attitudes;</li> <li>• it is worth noting that it is they, and not just Procleon, who are convinced by Anticleon’s arguments;</li> <li>• in the <i>parabasis</i> they sing in celebration of both the poet and the past.</li> </ul> <p><b><i>Frogs:</i></b></p> <ul style="list-style-type: none"> <li>• dance – Initiates;</li> <li>• visual spectacle – costume of Frogs;</li> <li>• <i>parabasis</i> – Initiates;</li> <li>• comment on the <i>agon</i> between Aeschylus and Euripides;</li> <li>• political satire – Cleophon, Cleisthenes <i>et al</i>;</li> <li>• playwright’s own voice – ‘To amuse or to advise’, ‘Time to forgive the exiles’, ‘Change now, it’s not too late’;</li> <li>• escort Aeschylus back to Athens.</li> </ul> <p>Candidates, however, might also consider the importance of some of the following ingredients and discuss how they contribute to the success of an Aristophanic comedy:</p> <ul style="list-style-type: none"> <li>• types of humour</li> <li>• characterisation</li> <li>• plot line</li> <li>• costume and props.</li> </ul>	25

Question	Answer	Marks
10(i)	<p><b>What is the technical name given to the shape of this pot?</b></p> <ul style="list-style-type: none"> <li>• volute krater</li> </ul>	2
10(ii)	<p><b>By what name is this particular pot known?</b></p> <ul style="list-style-type: none"> <li>• François vase</li> </ul>	1

Question	Answer	Marks
10(iii)	<p><b>Explain how this type of pot was used and what made it suitable for this purpose</b></p> <ul style="list-style-type: none"> <li>• mixing wine and water;</li> <li>• at a symposium;</li> <li>• wide open mouth;</li> <li>• large capacity;</li> <li>• space to dip jug into <i>krater</i>.</li> </ul>	<b>4</b>
10(iv)	<p><b>Name the painter <u>and</u> the potter of this pot.</b></p> <ul style="list-style-type: none"> <li>• Kleitias</li> <li>• Ergotimos</li> </ul>	<b>2</b>
10(v)	<p><b>The main narrative frieze depicts the wedding of Peleus and Thetis. Give the subject matter of any other narrative frieze on this pot.</b></p> <ul style="list-style-type: none"> <li>• Boar Hunt;</li> <li>• Funeral games for Patroklos;</li> <li>• Achilles and Troilos.</li> </ul>	<b>1</b>
10(vi)	<p><b>Analyse the content and composition of the frieze depicting the wedding of Peleus and Thetis.</b></p> <p>This frieze is the third band of decoration on the Francois Vase. It depicts the marriage of the mortal Peleus and the immortal sea-goddess Thetis, the parents of Achilles.</p> <p>Peleus is shown standing in front of the house, with the figure of Thetis just visible within the house. The procession of divinities approaches the house, some on foot, e.g. Dionysus, some in chariots, e.g. Hera and Zeus in the first chariot. All the figures are named.</p> <ul style="list-style-type: none"> <li>• The composition is dominated by the verticals of the gods as they move from left to right towards Peleus' house.</li> <li>• The composition seems very regular.</li> <li>• Variety is added by the mode of transport, the size of the groups and the level of detail in the incision, particularly on the drapery and on the horses' manes.</li> <li>• The figures fill the height of the band.</li> <li>• The procession of wedding guests is a suitable theme to fill a long thin frieze around the whole pot.</li> <li>• It seems a crowded scene with no need (and little room) for filling ornaments.</li> </ul>	<b>15</b>

Question	Answer	Marks
11	<p><b>‘The most skilful and innovative black-figure artist.’</b></p> <p><b>To which black-figure artist do you think this description best applies? In your answer, you should refer to details from specific pots by <u>at least three</u> artists.</b></p> <p>The work of the following artists from the syllabus are relevant to the question: Exekias; Kleitias; Lydos; Lysippides Painter; Sophilos.</p> <p>Candidates should also have studied at least one more example of pots from each type, so expect a wide variety of other pots.</p> <p>The answers should focus on ‘skilful’ and ‘innovative’. What makes a painter ‘skilful’ and ‘innovative’ is for the candidates to decide:</p> <ul style="list-style-type: none"> <li>• depiction of drapery;</li> <li>• depiction of anatomy;</li> <li>• composition;</li> <li>• depiction of movement;</li> <li>• delicate incision;</li> <li>• use of black-figure technique.</li> </ul>	25

Question	Answer	Marks
12	<p><b>‘Greek vase-painters lacked imagination and creativity.’ How far do you agree with this point of view?</b></p> <p><b>In your answer, you should refer to specific details from both black and red figure pots.</b></p> <p>Vase-painters had a fantastic wealth of stories from mythology which they could use as inspiration for their work. Since there was no fixed text for the stories there was no requirement for painters to depict the stories accurately. Painters were able either to follow the traditional story closely or adapt elements to suit their composition or the pot they were painting. So vase painters could be said to lack imagination and creativity.</p> <p>They used the same stories repeatedly to ensure they were easily recognised.</p> <p>It does not matter whether a candidate thinks that vase-painters lacked imagination and creativity, or not, provided there is reference to specific pots to support the line of argument.</p>	25