

Cambridge International AS & A Level

CLASSICAL STUDIES**9274/11**

Paper 1 Greek Civilisation

October/November 2025**MARK SCHEME**Maximum Mark: 50

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **23** 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 descriptions 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.

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	Worthy of credit
	Unclear
	Omission
	To draw attention to something [and the extendable vertical line]
	Irrelevant point
	Blank page – this annotation is used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.
	Use to show that you have seen an answer which is incorrect. Use to show that you have seen a plan.

General guidance for marking extended response and essay questions

Candidates must address the question set and reach an overall judgement, but no set answer is expected. The questions can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument offered by an answer.

Examiners are encouraged to constantly refresh their awareness of the question and be aware of any requirements set by the question to use sources or make reference to specific examples.

Indicative content in the question-specific mark schemes will neither be exhaustive nor prescriptive. Appropriate, supported responses which address the question should be rewarded.

Relevant accurate knowledge from outside the prescribed Sources for Study e.g. literary or historical sources not set in the Sources for Study should be rewarded as appropriate.

Guidance on using levels-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The examiner should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

20 mark extended response marking criteria

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 5	• A very good range of factual knowledge • Relevant knowledge is very detailed • Well-supported with evidence and examples where required • A very good understanding/ awareness of context, as appropriate.	8	• Thorough analysis of evidence/issues • Thoughtful evaluation that answers the question • Very thoughtful engagement with sources/task • Very well structured response with coherent and reasoned argument.	11–12
Level 4	• A good range of factual knowledge • Relevant knowledge is detailed • Mostly supported with evidence and examples where required • A good understanding/ awareness of context, as appropriate.	6–7	• Good analysis of evidence/ issues • Good evaluation that answers the question • Thoughtful engagement with sources/task • Well-structured response with reasoned argument.	8–10
Level 3	• An adequate range of factual knowledge • Relevant knowledge is basic • Supported with some evidence and examples where required • Some understanding/ awareness of context, as appropriate.	4–5	• Adequate analysis of evidence/issues • Adequate evaluation that answers the question • Some engagement with sources/task • A structured response with some reasoned argument.	5–7
Level 2	• A limited range of factual knowledge • Partially relevant knowledge is basic • Partially supported with evidence and examples where required • Limited understanding/ awareness of context, as appropriate.	2–3	• Limited analysis of evidence/ issues • Limited evaluation that partially answers the question • Limited engagement with sources/task • Poorly structured response with little reasoned argument.	3–4

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 1	• A very limited range of factual knowledge • Knowledge may not be relevant • Minimal or no supporting evidence or examples • Minimal or no understanding/awareness of context, as appropriate.	1	• Superficial analysis of evidence/issues • Little or no evaluation that answers the question • Little or no engagement with sources/task • An unstructured response with little or no reasoned argument.	1–2
Level 0	No creditable response.	0	No creditable response.	0

25 mark essay marking criteria

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 5	• A very good range of factual knowledge • Relevant knowledge is very detailed • Well-supported with evidence and examples where required • A very good understanding/ awareness of context, as appropriate.	11–12	• Thorough analysis of evidence/issues • Thoughtful evaluation that answers the question • Very thoughtful engagement with sources/task • Very well structured response with coherent and reasoned argument.	11–13
Level 4	• A good range of factual knowledge • Relevant knowledge is detailed • Mostly supported with evidence and examples where required • A good understanding/ awareness of context, as appropriate.	8–10	• Good analysis of evidence/ issues • Good evaluation that answers the question • Thoughtful engagement with sources/task • Well-structured response with reasoned argument.	8–10
Level 3	• An adequate range of factual knowledge • Relevant knowledge is basic • Supported with some evidence and examples where required • Some understanding/ awareness of context, as appropriate.	5–7	• Adequate analysis of evidence/issues • Adequate evaluation that answers the question • Some engagement with sources/task • A structured response with some reasoned argument.	5–7
Level 2	• A limited range of factual knowledge • Partially relevant knowledge is basic • Partially supported with evidence and examples where required • Limited understanding/ awareness of context, as appropriate.	3–4	• Limited analysis of evidence/ issues • Limited evaluation that partially answers the question • Limited engagement with sources/task • Poorly structured response with little reasoned argument.	3–4

Level	AO1 Knowledge and understanding	Marks	AO2 Analysis and evaluation	Marks
Level 1	• A very limited range of factual knowledge • Knowledge may not be relevant • Minimal or no supporting evidence or examples • Minimal or no understanding/awareness of context, as appropriate.	1–2	• Superficial analysis of evidence/issues • Little or no evaluation that answers the question • Little or no engagement with sources/task • An unstructured response with little or no reasoned argument.	1–2
Level 0	No creditable response.	0	No creditable response.	0

Section A: Alexander the Great

Question	Answer	Marks
1(a)(i)	This coin was made after Alexander died. Which king had this coin made? Lysimachus	1
1(a)(ii)	What metal is this coin made of? Silver	1
1(a)(iii)	Which Egyptian god is represented by the horns on Alexander's head? Ammon (Ra)	1
1(a)(iv)	Which goddess is shown on the reverse of this coin? Athena	1
1(a)(v)	In which year was this coin made? 305 – 281 BCE	1

Question	Answer	Marks
1(b)	Alexander claimed that he was the son of Zeus and a descendant of Greek heroes. How important do you think this was in influencing his actions and behaviour? Use this image as a starting point in your answer. Use the 20-mark extended response marking criteria. Candidates must make some reference to information in the image but should also provide other information from Alexander's life. The amount of material from the image and elsewhere does not need to be balanced to gain the marks. AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1. In the image: - It shows Alexander's links with Ammon Elsewhere: - Alexander proclaimed that he was the son of Zeus - Alexander visited the site of Troy - He captured the Rock of Aornus - He crossed the Gedrosian Desert. AO2 – Analysis and evaluation – 12 marks Marks should be awarded using the marking criteria for AO2 In the image: - Alexander crossed the desert to Siwah to visit the oracle - It confirmed his divine parentage, and that his father's assassins had been punished. Elsewhere: - Alexander used his demi-god status as propaganda - He saw himself as being invincible - His demi-god status may have influenced his adoption of <i>proskynesis</i> <i>The Iliad</i> was Alexander's favourite book - Alexander wanted to be as great a warrior as Achilles - At Troy, Alexander and Hephaistion ran naked around the city - This emulated Achilles, and reinforced the view of himself and Hephaistion as Achilles and Patroclus - He captured the Rock of Aornus, because it was something Heracles had been unable to do - Although he did not have to cross the Gedrosian Desert on his way home from India, he did so because Cyrus the Great and Semiramis had done so - Alexander used his demi-god status as propaganda. - He saw himself as being invincible and this also had an effect on his enemies. - He saw his ancestors as a challenge and always tried to outdo them even when it was not necessary and cost the lives of his men.	20

Question	Answer	Marks
2	‘Alexander’s Policy of Fusion did more harm than good.’ Explain to what extent you agree with this statement. Use the 25 mark extended response marking criteria. AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1. Alexander’s Policy of Fusion sought to unite the Greeks and Persians: • Alexander kept Persians in positions of power under his control • He adopted Persian styles of dress • He behaved like a Persian king, especially by introducing <i>proskynesis</i> • He held the weddings at Susa • He brought Persians into the Macedonian army (the Epigoni). AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Alexander’s Policy of Fusion affected both the Greeks and the Persians: • It made the Persians feel that Alexander was also their king • It enabled the empire to continue to run smoothly • It provided fresh troops for his army. But: • The Macedonians were not happy with the Policy of Fusion • It led to disagreements with his men • It led to the deaths of Cleitus and Callisthenes • The replacement of Macedonian troops by the Epigoni led to the Macedonians mutinying • His men were not happy about having to marry Persian women and after his death, virtually all of these marriages ended in divorce.	25

Question	Answer	Marks
3	How far would you agree that Alexander was a better king than he was a general? Use the 25 mark extended response marking criteria. AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1. King: • Alexander became king of Macedon with the support of the generals and the army • He left Antipater as regent when he attacked Persia • Antipater ensured that Macedon and Greece remained stable and at peace in Alexander's absence, especially by defeating Agis III of Sparta • After defeating Darius, Alexander kept the Persian Empire stable by keeping local administrators • He respected local customs and religions • His Policy of Fusion was an enlightened attempt to create a united empire. But: • He was always attempting to conquer new territories which left little time for the day-to-day running of the empire • Many of the administrators took advantage of this to enrich themselves • His Policy of Fusion proved to be divisive, not unifying • His failure to arrange for a successor caused the empire to fragment when he died. General: • Alexander was a very successful general • He never lost a battle, or failed to capture any city he besieged • He was very popular with his men. But: • He did not always act in the best interests of his men • His continuous campaigns eventually caused his men to mutiny. AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Alexander had his successes as a king and as a general. Candidates can agree or disagree with the statement, as long as their discussion is justified with close reference to the history.	25

Section B: Aristophanes

Question	Answer	Marks
4(a)(i)	‘that sort of thing’ (line 1). To what is Heracles referring? Euripides’ tragedies	1
4(a)(ii)	Why is Dionysus wearing a lion-skin (line 8)? He’s disguised as Heracles	1
4(a)(iii)	What is Cerberus (line 9)? Make <u>two</u> points. Two of: • 3 headed dog (1) • which guarded the Underworld (1) • belonged to Pluto/Hades (1) • reference to Heracles’ labour	2
4(a)(iv)	‘planning to go down there’ (line 15). Where is Dionysus trying to go? The Underworld	1

Question	Answer	Marks
4(b)	What types of humour does Aristophanes use in this passage? How typical are they of the types of humour used elsewhere in the play? Use the 20-mark extended response marking criteria. Candidates must make some reference to information in the passage but should also provide other information from outside the passage. The amount of material from the passage and elsewhere does not need to be balanced to gain the marks. AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1. In the passage: • Dionysus as an eager tourist • Disguise – Dionysus as Heracles • Overlooked slave – ‘Never a word about me’ • Visual humour – Xanthias with all the luggage, Dionysus’ costume. Elsewhere: • Disguise and mistaken identity– Dionysus and Xanthias as Heracles [swapping of costumes] • Visual humour – costumes and masks • Props • Fantasy – travelling to the underworld / Frog chorus. • Physical humour – beating scene • Political references – Arginusae and Cleisthenes, Alcibiades and others • Role reversal – Xanthias as the clever in control one • Scatological humour – numerous references, for example when they are fleeing from Empusa • Sexual innuendo – ‘Just don’t shift that pole about’ • Parody of tragedy AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2. • In the passage there are various examples of types of humour that are used in the play • The passage is typical of the types of humour used elsewhere but candidates may argue that other types of humour are more frequently used in the play • Expect candidates to explore the humour in the play with detailed, specific examples. Credit should be given for any valid line of argument that is well supported by examples from the text.	20

Question	Answer	Marks
5	'Greek comedy is just a series of loosely related comic scenes. The plays do not need to have a clear plot.' How far do you agree with this statement? In your answer, you should discuss <u>at least two</u> plays. Use the 25-mark essay marking criteria. AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1. Candidates might make reference to: • <i>Lysistrata</i> contains a variety of 'stand-alone' scenes such as Myrrhine and Cinesias and the chorus of old men trying to burn the Acropolis • <i>Frogs</i> – The Frog chorus, the beating of Xanthias and Dionysus in the Underworld, the poetry competition • <i>Women at the Thesmophoria</i> – dressing of Mnesilochus, scene at the festival, different rescue attempts by Euripides. AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Much depends on which plays candidates choose to look at. All the plays, in theory, have an overarching plot but this is not always a robust one. <i>Lysistrata</i> probably has the most coherent plot but also has a number of comic set pieces such as the attempted burning of the Acropolis. Similarly, the plot of <i>Women at the Thesmophoria</i> is tenuous but allows for the comedy of scenes such as the dressing up, the set piece at the festival and the rescue. The plot of <i>Frogs</i> is probably the loosest and most fits the description of 'loosely related comic scenes'. Expect candidates to explore the plot of the plays and to analyse the comic scenes. Expect candidates to give specific reasons and details from the plays in their answers. Accept any valid line of argument that is well supported with details from the plays.	25

Question	Answer	Marks
6	‘The visual element was the most important part of Greek comedy.’ How far do you agree with this statement? In your answer, you should discuss <u>at least two</u> plays. Use the 25 mark essay marking criteria. AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1. Candidates might make reference to: • use of masks • costumes • props and effects • slapstick humour • physical humour • chorus • use of the theatrical space AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Discussion and conclusions will depend on the examples chosen. Candidates can argue either way but should back up their argument with detailed reference to the text. There are various valid ways that candidates could approach this question. They could explore the use of costumes and props and how the stage building was used. They could also explore how the visual effects enhanced the written humour - for example looking at the use of <i>phalloi</i> in <i>Lysistrata</i> and the use of costumes to represent the disguises in both <i>Frogs</i> and <i>Women at the Thesmophoria</i>. They could also explore the scenes that rely on physical humour such as the beating of Xanthias and Dionysus. Candidates could also look at other elements of comedy that don't rely on visual input such as scenes of word play and parody. Accept any valid line of argument that is well-supported with details from the plays.	25

Section C: Themes in Greek Vase Painting

Question	Answer	Marks
7(a)(i)	Give the name of the painter of this pot. Brygos Painter	2
7(a)(ii)	Give the approximate date for this pot. 490–480 BCE	1
7(a)(iii)	On what type of drinking vessel is this scene painted? Kylix	1
7(a)(iv)	What type of event is depicted in this scene? Symposium	1

Question	Answer	Marks
7(b)	‘A lively and interesting scene.’ How far do you agree with this opinion about the scene on this pot? In your answer, you should include discussion of specific details from the scene. Use the 20 mark extended response marking criteria. AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1. Answers may include reference to the following points from this scene: • the figure of a man at a symposium • reclining against large cushion on a couch • named Philippos • very young dancing girl in front of the couch to the left • named Kallisto • detail of props in the background • added colour for inscriptions • the tondo frame. AO2 – Analysis and Evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2. Answers may include reference to the following points: Lively: • The strong, dominating position of the symposiast as he reclines on the couch • Clothing is elaborate – dotted himation with black border over his left shoulder and lower body • Red wreath in his hair • Grips a pair of pipes in his left hand • Holds his right arm out – beating time to the music or perhaps a gesture to stop • His mouth is open – is he giving the dancing girl instructions? • The dancing girl has straight, short hair • She wears a transparent chiton with lots of folds and her body is visible beneath the chiton • She also wears a red wreath in her hair • As she dances, she lifts up her chiton with both hands so that it is slightly raised, either to facilitate her dance or to reveal her ankles • Her left foot is off the ground indicating she is dancing • She looks miserable and/or afraid as her gaze is downwards. Interesting: • In the background there are items belonging to the symposiast – his spotted flute case and his knotty stick • There are the things required for a symposium – couch, table, a skyphos and several red garlands • The table and couch are not fully shown because they are cut off by the tondo frame • Use of dilute glaze for interior markings	20

Question	Answer	Marks
7(b)	• Use of inscription • Use of broken meander/dotted cross squares to mark the exterior of the tondo. It is up to the candidates to decide whether the scene on this pot is interesting and/or lively. Candidates should make specific reference to details from the pot to support their answer.	

Question	Answer	Marks
8	‘Pots depicting scenes from daily life are invaluable in telling us about the lives of women.’ To what extent do you agree with this statement? In your answer, you should include reference to a range of specific pots depicting ordinary women. Use the 25 essay marking criteria. AO1 – Knowledge and understanding 12 marks. Marks should be awarded using the marking criteria for AO1. Candidates have studied a wide range of black and red figure pots depicting scenes from the daily life of women. Pots depicting scenes of women in daily life: • Amasis Painter – wedding procession • Eretria Painter <i>Epinetron</i> • Antimenes Painter c520 – women collecting water • Edinburgh Painter – shower house • Brygos Painter – symposiast and dancing girl • Brygos Painter – young man being sick • Eretria Painter - amphoriskos • Amasis Painter – women weaving <i>ovoid lekythos</i> • B598 – women wool-working <i>epinetron</i> • Douris kylix – woman roving • Leningrad Painter – woman painting in workshop. This list is not exhaustive. Credit will be given to specific, relevant pots depicting material appropriate to the question. AO2 – Analysis and Evaluation 13 marks. Marks should be awarded using the marking criteria for AO2. Answers may include reference to the following points: • There are scenes depicting women in a great range of daily domestic activities • There are scenes depicting women in some public activities such as wedding processions or collecting water from fountain houses • Other scenes are more private or within the woman’s sphere of the house • There is an array of wool-working scenes depicted on pots, showing the different stages of the wool-working process • There are scenes depicting women washing or in the shower house • Some scenes depict women looking after children • A small section of one pot shows a woman working – painting a pot • There are also many pots depicting slaves engaged in different activities • Man’s view/interpretation of a woman’s world/life – so may not be entirely accurate • Man’s view of what an ideal woman’s life should be like – so, again, may not be entirely accurate • Gave painters room for artistic licence or creative imagination • But taken alongside other evidence in which the daily life of women is mentioned, the pots are a valuable source – how valuable is for the candidate to decide.	25

Question	Answer	Marks
8	Look for a strong line of argument which is well supported with reference to details from specific, recognisable pots, by named artists. Expect candidates to come to a reasoned conclusion.	

Question	Answer	Marks
9	‘Greek pots depicted stories rich in narrative.’ Do you think this is a more accurate description of the black-figure pots or the red-figure pots you have studied? In your answer, you should refer to <u>at least two</u> pots from each technique. Use the 25 essay marking criteria. AO1 – Knowledge and understanding 12 marks. Marks should be awarded using the marking criteria for AO1. Candidates have studied a range of examples of black-figure and red-figure pots including: Black-figure pots: • Kleitias – François vase • Sophilos – Wedding of Peleus and Thetis <i>dinos</i> • Exekias – Achilles and Ajax playing dice <i>belly amphora</i> • Painter of the Tyrrhenian Group – Neoptolemus kills Polyxena <i>amphora</i> • Group E/Persephone Painter – Death of Priam and Astyanax <i>amphora</i> • Exekias – Achilles and Penthesilea neck <i>amphora</i> • Lysippides Painter and the Andokides Painter – Achilles and Ajax <i>bi-lingual belly amphora</i> • in addition, there are the pots depicting women – if they are made relevant to the question. Red-figure pots: • Kleophrades Painter – Trojan War <i>hydria</i> • Euthymides – Hector arming <i>belly amphora</i> • Berlin Painter – Achilles and Hector/Memnon <i>volute krater</i> • Sosias Painter – Achilles bandages the wounded Patroklos <i>kylix</i> • Euphronios – death of Sarpedon <i>Calyx krater</i> • Achilles carrying the body of Penthesilea <i>hydria</i>, Penthesilea Painter <i>kylix</i> • Kleophrades Painter – fall of Troy <i>hydria</i> • Troilos Painter – Troilos and Polyxena <i>hydria</i> • Niobid Painter – death of Achilles <i>pelike</i> • in addition, there are the pots depicting women – if they are made relevant to the question. AO2 – Analysis and Evaluation 13 marks. Marks should be awarded using the marking criteria for AO2. Answers may demonstrate evaluation and analysis through the use of some of the following arguments: Stories rich in narrative: • Candidates need to explain what ‘rich in narrative’ means to them • Black-figure pots such as the Sophilos <i>dinos</i> and the François Vase all contain bands of narrative scenes such as the Wedding of Peleus and Thetis and Achilles’ pursuit of Troilos	25

Question	Answer	Marks
9	• Pots such as the <i>dinos</i> or <i>volute krater</i> were large and offered a long frieze-like strip, allowing a painter to tell a detailed story or multiple stories • All these pots clearly contain strong narrative scenes • Equally, there are red-figure pots with a strong narrative content: the Berlin Painter <i>volute krater</i> depicting Achilles and Hector/Memnon and the Kleophrades Painter's <i>hydria</i> depicting the Fall of Troy. • The shape of the pot could have an effect on the story telling element of the pot • This meant that choosing a key element of the selected story was an important factor • To enhance the narrative, painters employed iconography to enable characters to be identified easily • Some painters made use of the written word to identify characters in the narrative • The different elements of the two techniques enabled painters to present a successful narrative to a greater or lesser extent. • Some candidates may choose to select pots from the depiction of women engaged in different activities – certainly some pots [e.g. the Amasis Painter's women weaving] may well be considered to tell a detailed story. This is intended to be an open question so that candidates are free to choose their own examples from both vase-painting techniques. To answer this question effectively, candidates need to decide upon the criteria they are going to use in order to decide what they think of as being rich in narrative. Candidates need to come to a conclusion about which technique produced pots which were richer in narrative. It does not matter whether candidates select black-figure or red-figure provided there is a reasoned argument based on specific, recognisable pots.	