

Cambridge International AS & A Level

CLASSICAL STUDIES**9274/13**

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 **21** 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)	At the mouth of which river does Alexandria stand? The Nile	1
1(a)(ii)	Who composed the <i>Odyssey</i> (line 6)? Homer	1
1(a)(iii)	Give the name of <u>two</u> of the cities Alexander had captured before conquering Egypt. • Tyre • Gaza • Halicarnassus • Miletus (any two)	2
1(a)(iv)	After founding Alexandria, Alexander visited Siwah. Which Egyptian god had an oracle at Siwah? Ammon (Ra)	1

Question	Answer	Marks
1(b)	‘Alexander’s importance lies in the world he left behind him, not in what he did during his lifetime.’ Using this passage as a starting point, explain how far you agree with this statement. Use the 20 mark extended response marking criteria. AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1. In the passage: • Alexander founds Alexandria Elsewhere: • He founded many other cities • His empire broke up into the Hellenistic Kingdoms • They had his former generals as rulers • Greek became the common language of the Eastern Mediterranean. But: • He had unprecedented military success • His empire was the largest until this point • His policy of fusion was ahead of its time. AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2. In the passage: • Alexandria became the centre of Hellenistic culture with the library. It preserved and spread Greek culture. • Pharos became the site of the lighthouse, one of the seven wonders of the world. Elsewhere: • The Hellenistic kingdoms lasted until the first century BCE • Greek became the common language of the Eastern Mediterranean • The library at Alexandria was the centre of learning and scientific study beyond the fall of the Roman empire. But: • His reputation is based on his military success • His achievements inspired later generals such as Julius Caesar and Napoleon • His military skills are still studied today • The policy of fusion collapsed after his death.	20

Question	Answer	Marks
2	How far would you agree that Alexander was able to command an army but was unable to rule an empire? Use the 25 mark extended response marking criteria. AO1 – Knowledge and understanding – 12 marks. Marks should be awarded using the marking criteria for AO1. Command an army: • Alexander won all of the battles he fought, despite being outnumbered • He never failed to capture any city he besieged • He was innovative in his tactics and strategy • He had a good relationship with his men, who followed him even into India. But: • He faced mutinies when his men refused to go further into India • He often risked the lives of his men through unnecessary acts such as crossing the Gedrosian desert. Rule an empire: • After defeating Persia, there were no rebellions • He kept the current system of government, leaving local rulers in charge • He respected local customs and religions • He tried to unite the different cultures in the empire through the Policy of Fusion. But: • He took little interest in the running of the empire • Many of the men he appointed used their positions to benefit themselves • The Policy of Fusion caused resentment among the Macedonians and eventually failed • He made no provision for a successor which caused his empire to fracture after his death. AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Alexander was a successful commander, who achieved unprecedented success. Although he played little part in the actual running of the empire, he made sure that it ran smoothly through the men he appointed to positions of authority, even if they sometimes fell short of his expectations.	25

Question	Answer	Marks
3	‘Alexander’s passion was for glory only, and in that he could not be satisfied.’ (Arrian) Explain to what extent you agree with Arrian’s opinion of Alexander the Great. 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 was always after glory: • He was inspired by his descent from heroes such as Perseus, Achilles and Heracles • He was worried that his father would not leave him anything to conquer • He always fought in the front line • He kept conquering new territories until his men had had enough • <i>pothos</i> events such as crossing the Gedrosian desert • He was not worried about wealth or rich food • He had his achievements recorded by historians such as Callisthenes. But: • His campaigns against Persia were ostensibly about revenge • He cared very much for Hephaestion, as seen by his grief when Hephaestion died • He had a similar affection for Bucephalus • He frequently got drunk • He had an interest in science and medicine. AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. Candidates will need to evaluate whether glory was Alexander’s only passion, or whether there were other passions.	25

Section B: Aristophanes

Question	Answer	Marks
4(a)(i)	‘Lord Heracles’ (line 1). Give <u>one</u> reason why Xanthias might have called for Heracles’ help. • Heracles often called on to ward off danger • Dionysus is disguised as Heracles (any one)	1
4(a)(ii)	Name <u>two</u> types of humour used in this passage. Write down an example of each from the passage. Role reversal – Xanthias in charge – ‘Don’t worry. It’s all right now.’ Scatological humour – ‘This on the other hand, has turned brown’ Characterisation – Dionysus being afraid ‘Do you promise.’	4
4(b)	How is the relationship between Dionysus and Xanthias portrayed in this passage? How typical is this of their relationship 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. AO1 – Knowledge and understanding – 8 marks. Marks should be awarded using the marking criteria for AO1. In the passage: • Dionysus is cowardly and needs Xanthias’ support • Xanthias takes charge and is the more proactive character • Xanthias is reassuring Dionysus. Elsewhere: • Dionysus is cowardly – e.g. at Aeacus’ palace • Xanthias is quick witted and provides the practical solutions e.g. the solution that they should be flogged • Xanthias is not always respectful. AO2 – Analysis and evaluation – 12 marks. Marks should be awarded using the marking criteria for AO2. In the passage there is a reversal of roles with Xanthias taking the lead and being the authoritative, brave character and Dionysus, the god and master, being cowardly and looking to Xanthias for direction. This is typical of the way they are portrayed in the play – candidates could, for example, look at the scene where they swap costumes. Xanthias at some points behaves more like a typical slave – e.g. carrying all the luggage, not being allowed in Charon’s boat. Candidates could also explore how typical this is of their wider characterisation. Credit should be given for any valid line of argument that is well supported by examples from the text.	20

Question	Answer	Marks
5	‘Aristophanes uses a much wider range of comic techniques in <i>Women at the Thesmophoria</i> than in <i>Lysistrata</i>.’ How far do you agree with this statement? In your answer, you should discuss <u>both</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>Women at the Thesmophoria</i>: • Satire – the use of Euripides’ plays at the end • Disguise – Mnesilochus is disguised as a woman • Parody – plays are parodied • Physical humour – wine skin as baby, shaving of Mnesilochus • Political and social references – setting of the Thesmophoria • Visual humour - Agathon’s disguise • Sexual innuendo. <i>Lysistrata</i>: • Sexual innuendo – Cinesias scene • Parody • Physical humour – Use of <i>phalloi</i> • Political and social references • Visual humour. These lists are not prescriptive and credit should be given for any other accurate examples. AO2 – Analysis and evaluation – 13 marks. Marks should be awarded using the marking criteria for AO2. In general, candidates will probably agree with the statement. Much of the humour in <i>Lysistrata</i> relies on sexual innuendo and phallic humour due to the nature of the plot. There are, however, other forms of humour to be found, such as parody. <i>Women at the Thesmophoria</i> uses a broader range of techniques with different techniques being more prevalent at different parts of the play. Expect candidates to give specific 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	To what extent do you think that the skill of the actors was the least important factor in how funny a Greek comedy was? 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: • The use of masks • The costumes • The physical humour that the actors had to deliver • The writing • The role of the chorus especially in <i>Frogs</i> and <i>Lysistrata</i> • Situation on stage between actors. 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. In order to answer this question, candidates need to show an awareness of the way that Greek comedy was staged and the role that was played by the actors. They could explore the role of the costume and the masks and think about how much this impacted the role of actor. They should also look at how funny comic techniques in the writing were and explore whether the onus of delivering a funny play lies with the authors or actors. The chorus also played an important role in making the play funny – especially in <i>Frogs</i> and <i>Lysistrata</i>. In plays such as <i>Frogs</i>, actors had to express the physical humour of the situation on stage. Much of the humour in <i>Lysistrata</i> would be brought out through the use of phalloi and the movements of the actors. 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 the pot shown in <u>Image 1</u>. <i>Brygos Painter</i>	2
7(a)(ii)	Give the approximate date for the pot shown in <u>Image 1</u>. <i>490–480 BCE</i>	1
7(a)(iii)	On what type of drinking vessel is the scene in <u>Image 1</u> painted? <i>Kylix</i>	1
7(a)(iv)	What type of event has the young man depicted in the scene shown in <u>Image 1</u> been attending? <i>Symposium</i>	1

7(b)	How effectively do you think that these two images portray the roles of men and women in society as being different? In your answer, you should include discussion of specific details from both scenes. 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 the scenes: Image 1: • The figure of a young man in a himation, supporting himself with a stick • The young man is being sick – after-effects of consumption of too much wine at a symposium • The young woman is supporting/comforting the young man as he is vomiting, Image 2: • The figure of a man at a symposium reclining against a large cushion on a couch • Very young dancing girl in front of the couch to the left • Detail of props in the background. AO2 – Analysis and Evaluation 12 marks. Marks should be awarded using the marking criteria for AO2. Answers may include reference to the following points: Image 1: • The pair seem more like equals as the woman supports the (vulnerable) man • But she can also be seen as subservient as she seems to have no option but to stand with him while he is sick over her clothes and feet • Despite this the girl is clearly not of the same status • The girl has short hair – indicating that she is a slave, <i>hetaira</i> • The clothing is different and of a different quality • They both wear wreaths on their heads • Despite the fact that the man has his head bowed, he is still taller than the woman and therefore the dominant figure. Image 2: • The man seems very much in control as he reclines on a couch • He holds his right arm out in front of him – controlling gesture • His mouth is open to give instructions • The dancing girl has straight, short hair • She wears a transparent chiton with lots of fold and her body is visible beneath the chiton • The man's clothing is more elaborate • She is clearly the vulnerable, less important figure in the scene based on her stance and the size of her figure	20
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Question	Answer	Marks
7(b)	• The actions of the two figures shows their relative importance in the scene • She looks subservient, miserable and/or afraid in comparison to the young man who seems very confident and very much in charge of what is going on in the scene. Candidates should make specific reference to details from the pot to support their answer.	

Question	Answer	Marks
8	‘A master of mood.’ To which of the red-figure vase painters you have studied does this statement best apply? In your answer, you should include reference to specific pots by <u>at least three</u> named painters. 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 red figure pots: 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 <i>kylix</i> • Troilos Painter – Troilos and Polyxena <i>hydria</i> • Niobid Painter – death of Achilles <i>pelike</i> • There are also the pots depicting women. 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: • What ‘master’ means in this context • What ‘mood’ means in this context • The Kleophrades Painter <i>hydria</i> could be said to have a sorrowful/pathetic mood or a triumphant or glorious mood • The Berlin Painter pot captures the triumphant nature of Achilles [and his supporters] and at the same time the defeat, despair and resigned nature of Hector and Memnon and their supporters • Scenes depicting the death of Sarpedon, Penthesilea and Achilles all convey a sorrowful mood • The pots depicting domestic scenes convey a variety of different moods but it is debatable whether the painters could be considered to be a ‘master’ in this respect. Look for a strong line of argument which is well supported with reference to details from specific, recognisable pots by named artists. The answer should not just be a description of the chosen pots. There should be an attempt to analyse the pots selected for discussion. Expect candidates to come to a reasoned conclusion.	25

Question	Answer	Marks
9	‘Regular, repetitive and boring.’ How far do you agree with this opinion of black-figure vase painting? To explain your answer, you should include reference to <u>at least three</u> specific examples of pots painted in the black-figure style. 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>belly amphora</i> • Exekias – Achilles and Penthesilea <i>neck amphora</i> • Lysippides Painter and the Andokides Painter – Achilles and Ajax playing dice <i>bi-lingual belly amphora</i> • There are also the pots depicting women. 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: Regular: • 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 so might be considered to be regular • The figures on the Sophilos <i>dinos</i> are all of similar height and in similar positions but they are depicted wearing different types of decorative clothing • The Kleitias <i>volute krater</i> has numerous figures on the narrative friezes which might be considered regular in pose but there are different poses and different methods of depicting a scene • The depiction of figures could be considered regular – large hands/feet, the frontal eye in profile face • The use of white for female flesh • The angular nature of arms, facial features, etc. • Exekias chose a moment between Achilles and Ajax which is not part of the ‘regular’ story • There are other points which candidates may consider – especially if they use the domestic pots.	25

Question	Answer	Marks
9	Repetitive: • Similar scenes and stories are depicted on many pots • Some pots have the same story depicted but they are different compositionally • But painters chose different aspects of a story to depict or chose innovative ways to depict a story/scene. Boring: • The friezes are broken up by different types of characters – e.g. centaurs or Oceanus so they are not boring • There are different types of stories and decoration on a pot – again showing that the pots and their decoration are not boring • The use of the written word shows that the pots are not boring • The intricate incision on pots such as the Exekias <i>belly amphora</i> shows that the pots are anything but regular, repetitive or boring • The use of the same types of decorative motifs might be considered boring • The use of different colours and washes meant that the scenes were not boring. This is intended to be an open question so that candidates are free to choose their own examples from the black figure vase-painting technique. 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 regular, repetitive and boring. Candidates need to come to a conclusion, and they must provide a reasoned argument based on specific, recognisable pots.	