



**General Certificate of Education
June 2010**

Classical Civilisation 1021

Greek Architecture and Sculpture

AS Unit CIV1A

Final

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where Greek and Latin terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses Greek or Latin terms effectively to aid the clarity and precision of the argument.

Information in round brackets is not essential to score the mark.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work down through the descriptors to find the one which best fits
- determine the mark from the mark range associated with that level, judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Candidates are **not** necessarily required to respond to all the bullet points in order to reach Level 5 or Level 4, but they should cover a sufficient range of material to answer the central aspects of the question.

QUALITY OF WRITTEN COMMUNICATION

The Quality of Written Communication will be taken into account in all questions worth 10 or more marks. This will include the candidate's ability

- to communicate clearly, ensuring that text is legible and that spelling, punctuation and grammar are accurate
- to select and use an appropriate form and style of writing, and
- to organise information clearly and coherently, using specialist vocabulary when appropriate.

LEVELS OF RESPONSE FOR QUESTIONS WORTH 10 MARKS

Level 4	Demonstrates <ul style="list-style-type: none">• accurate and relevant knowledge covering central aspects of the question• clear understanding of central aspects of the question• ability to put forward an argument which for the most part has an analytical and/or evaluative focus appropriate to the question and uses knowledge to support opinion• ability generally to use specialist vocabulary when appropriate.	9-10
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to use specialist vocabulary when appropriate.	6-8
Level 2	Demonstrates either <ul style="list-style-type: none">• a range of accurate and relevant knowledge or <ul style="list-style-type: none">• some relevant opinions with inadequate accurate knowledge to support them.	3-5
Level 1	Demonstrates either <ul style="list-style-type: none">• some patchy accurate and relevant knowledge or <ul style="list-style-type: none">• an occasional attempt to make a relevant comment with no accurate knowledge to support it.	1-2

LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

Level 5	Demonstrates <ul style="list-style-type: none">• well chosen accurate and relevant knowledge covering most of the central aspects of the question• coherent understanding of the central aspects of the question• ability to sustain an argument which• has an almost wholly analytical and/or evaluative focus,• responds to the precise terms of the question,• effectively links comment to detail,• has a clear structure• reaches a reasoned conclusion• is clear and coherent, using appropriate, accurate language and• makes use of specialist vocabulary when appropriate.	19-20
Level 4	Demonstrates <ul style="list-style-type: none">• generally adequate accurate and relevant knowledge covering many of the central aspects of the question• understanding of many of the central aspects of the question• ability to develop an argument which<ul style="list-style-type: none">has a generally analytical and/or evaluative focus,is broadly appropriate to the question,mainly supports comment with detail andhas a discernible structureis generally clear and coherent, using appropriate, generally accurate language andgenerally makes use of specialist vocabulary when appropriate.	14-18
Level 3	Demonstrates <ul style="list-style-type: none">• a range of accurate and relevant knowledge• some understanding of some aspects of the question• some evidence of analysis and/or evaluation appropriate to the question• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar• some ability to use specialist vocabulary when appropriate.	9-13
Level 2	Demonstrates <ul style="list-style-type: none">• either a range of accurate and relevant knowledge• or some relevant opinions with inadequate accurate knowledge to support them• and sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.	5-8
Level 1	Demonstrates <ul style="list-style-type: none">• either some patchy accurate and relevant knowledge• or an occasional attempt to make a relevant comment with no accurate knowledge to support it• and little clarity; there may be widespread faults of spelling, punctuation and grammar.	1-4

LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS

Level 5	<p>Demonstrates</p> <ul style="list-style-type: none"> • well chosen accurate and relevant knowledge covering most of the central aspects of the question • coherent understanding of the central aspects of the question • ability to sustain an argument which <ul style="list-style-type: none"> has an almost wholly analytical and/or evaluative focus, responds to the precise terms of the question, effectively links comment to detail, has a clear structure reaches a reasoned conclusion is clear and coherent, using appropriate, accurate language and makes use of specialist vocabulary when appropriate. 	27-30
Level 4	<p>Demonstrates</p> <ul style="list-style-type: none"> • generally adequate accurate and relevant knowledge covering many of the central aspects of the question • understanding of many of the central aspects of the question • ability to develop an argument which <ul style="list-style-type: none"> has a generally analytical and/or evaluative focus, is broadly appropriate to the question, mainly supports comment with detail has a discernible structure is generally clear and coherent, using appropriate, generally accurate language and generally makes use of specialist vocabulary when appropriate. 	20-26
Level 3	<p>Demonstrates</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge • some understanding of some aspects of the question • some evidence of analysis and/or evaluation appropriate to the question • some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar • some ability to use specialist vocabulary when appropriate. 	13-19
Level 2	<p>Demonstrates</p> <ul style="list-style-type: none"> • either a range of accurate and relevant knowledge • or some relevant opinions with inadequate accurate knowledge to support them • and writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	7-12
Level 1	<p>Demonstrates</p> <ul style="list-style-type: none"> • either some patchy accurate and relevant knowledge • or an occasional attempt to make a relevant comment with no accurate knowledge to support it • and little clarity; there may be widespread faults of spelling, punctuation and grammar. 	1-6

Mark Scheme
Unit 1A Greek Architecture and Sculpture

SECTION ONE

Option A

- 01 *Photograph A shows a sculpture from the east pediment of the Temple of Zeus at Olympia which probably represents Hippodameia. What contest did Pelops have to win in order to marry her?***

chariot race [1]

(1 mark)

- 02 *Give the approximate date this pediment was made.***

470-450 (BC / BCE) / 2nd quarter of 5th century (BC / BCE) [1]

(1 mark)

- 03 *The sculpture shown in Photograph B stood on a pillar in front of the Temple of Zeus at Olympia. Give both the name of this statue and of its sculptor.***

Nike / Victory [1] by Paionios [1]

(2 marks)

- 04 *Give the approximate date this statue was made.***

c.420 (BC / BCE) (allow +/- 10 years) / last quarter of 5th century (BC / BCE) [1]

(1 mark)

- 05 *To what extent do you think the drapery on the sculpture in Photograph B is more effective than the drapery on the sculpture in Photograph A? Give the reasons for your views.***

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- A: typical of early 5th cent.; skirt of *peplos* hangs straight with regular fairly deep folds suggesting thickness of woollen fabric and reflecting vertical flutes of column, but smoother area on figure's right implies leg bent back beneath fabric; waist and overhang of *peplos* strongly marked with horizontal lines above which smooth texture sufficiently disturbed by crease lines caused by bent-back left arm to suggest breasts beneath and disrupt symmetry; everything emphasises calm solemnity of oath-taking and (if Hippodameia) modest dignity appropriate to future bride etc.
- B: thin ridges on surface of sculpture suggest drapery clinging tightly to contours of body which are therefore highly visible in exaggerated version of late 5th cent. transparent style, representing impact of air rushing against body as it surges down towards the spectator; rest of fabric billows out behind with dramatic catenary folds, the whole providing support for a figure apparently in flight and enlarging its bulk in order to draw attention to itself, all appropriate to a monument commemorating military victory etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

06 To what extent did the sculptural decoration of the Temple of Zeus at Olympia increase the visual impact of the building? Give the reasons for your views.

You might include discussion of

- *the setting of the temple*
- *the impressiveness of the architecture*
- *the positions of the sculptural decoration*
- *its subject matter, composition and range of poses.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- temple of huge size, unprecedented in mainland Greece, in central area of sanctuary, beside altar and not immediately surrounded by other structures
- impressive, unusual ramp at E end because of height of stylobate; sturdy proportions of Doric columns, 6 x 13 as judged to be standard proportions; local limestone covered in stucco to give marble effect; roof tiles of genuine marble; repeated pattern of triglyphs and metopes, but not carved on exterior; dramatic contrasts of light and shade; colour in pediments etc.
- carved pediments on exterior east and west, but only carved metopes above *pronaos* and *opisthodomos*, not immediately visible to visitor etc.
- E pediment: chariot race appropriate to Olympic games and construction of temple after defeat of Pisa; asserts Zeus' moral authority as guarantor of key Greek value and provides solemn atmosphere with disposition of figures and verticality of central ones reflecting temple's columns etc.
- W pediment contrasts: defeat of centaurs = general triumph of civilisation over barbarity, not site-specific; again emphasises divine moral authority, but here Apollo presides over visually interesting riot of female bodies and centaurs etc.
- metopes of Heracles, son of Zeus and founder of the Games, arranged perhaps to provide narrative leading to his receiving immortality and to create contrasts in composition / mood etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Option B

07 Who does the sculpture shown in Photograph C represent and what is he doing?

Apollo [1] contemplating / killing lizard / leaning against a tree [1]

(2 marks)

08 What is the approximate date of the original of the sculpture shown in Photograph C?

350 (BC / BCE) (allow +/- 10 years) / middle of 4th century (BC / BCE) [1]

(1 mark)

09 What name is given to the sculpture shown in Photograph D?

Marathon Boy [1]

(1 mark)

10 Give the approximate date of the sculpture shown in Photograph D.

330 (BC / BCE) (allow +/- 10 years) [1]

(1 mark)

11 To what extent do you think the sculpture in Photograph D has been influenced by the original of the sculpture in Photograph C? Give the reasons for your views. Refer to material, pose, anatomy and subject matter.

Judgements about influence may be supported by discussion of a range (but **not** necessarily all) of **e.g.**

- D in bronze as (according to Pliny) was original of C
- both show a languid youth in relaxed pose head turned and tilted to their left, one arm outstretched slightly above head, the other bent at elbow and held out horizontally (but opposite arms) with S-curve running through body, one weight-bearing leg straight, the other relaxed and bent back at knee bearing little or no weight (but opposite legs); D free-standing but C leaning against tree trunk etc.
- both have idealised faces and youthful bodies, generally anatomically correct, though D stiffer than C, with firm but not exaggerated muscles etc.
- both figures self-absorbed, though action of D unknown and objects he held missing; C's right arm held arrow / weapon, left hand perhaps held cord tethering lizard; tree trunk provides statue's meaning as well as physical support etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

12 How innovative a sculptor do you think Praxiteles was? Give the reasons for your views. Refer to his Hermes and Dionysos and to his Knidian Aphrodite as well as to the sculpture in Photograph C.

You might include discussion of

- **subject matter**
- **pose**
- **anatomy**
- **similarities to earlier sculptures and differences from them**
- **the way Praxiteles intends the viewer to interact with his sculptures.**

Judgements may be supported by discussion of a range (but **not** necessarily all) of **e.g.**

- subject matter: all show gods in a novel way; Sauroktonos apparently sends up Apollo's epic slaying of Pytho by portraying him as lolling, languorous youth teasing a harmless lizard; Hermes too in playful, teasing mood with grapes providing visual pun on Dionysos' future role; Aphrodite a different kind of tease, advertising what she seeks to conceal, the first known female nude, a goddess caught by a voyeur in a mundane activity etc.
- pose: Apollo and Hermes have relaxed poses with tilted heads, shoulders and hips with S-curve, one leg bearing most of weight; comparison with earlier male nudes / gods; Aphrodite adapts Polykleitan male contrapposto to female form etc.
- anatomy: musculature of Apollo and Hermes less heavily emphasised than in Polykleitos' Doryphoros / Parthenon pediments etc.; in Aphrodite curvaceous female form shown more explicitly than before, though transparent drapery style of late 5th cent. provided tantalising glimpses etc.

- influences: especially pose of Kephisodotos' Eirene and Ploutos on Hermes and Dionysos but differences in subject, tone etc.
- viewpoints: Apollo and Hermes still have clear main front views, with other views subordinate or obscuring meaning of sculpture; figures engrossed with themselves (Hermes – Dionysos eye contact) so viewer intrudes on private scene without arousing gods' interest; viewer of Aphrodite also intrusive on private moment, but here she reacts and engages with viewer who is trapped in role of voyeur; she was displayed in circular temple allowing or encouraging views from all round and increasing its erotic charge etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

SECTION TWO

Option C

- 13** *How revolutionary a group of buildings were the Parthenon, Propylaea, temple of Athena Nike and Erechtheion? Give the reasons for your views.*

You might include discussion of

- *the functions of the buildings*
- *the relationship of the buildings to each other*
- *the problems the architects faced and the solutions they adopted*
- *how far the buildings conform to what was normal in Doric and Ionic architecture*
- *materials*
- *layout*
- *decoration.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- all four buildings part of Pericles' plan to redevelop Acropolis as monument to Athenians' devotion to Athena and their power under her patronage, a highly ambitious scheme etc.
- siting of individual buildings restricted because of topography, existing structures, buildings ruined by Persians, sacred sites etc. but each to provide significant landmark on ritual processions onto Acropolis and daily from lower city etc.
- Propylaea provided Mnesikles with particular problems because of slope and asymmetry of site, width of entrance required to allow processions to pass through, the proximity of Athena Nike and need to include Pinakotheka etc. but solved by means of 2-level structure and quasi-symmetrical wings, impressive and welcoming when viewed from below; unexpected use of Ionic inside to support brightly painted coffered ceiling in contrast to austere Doric exterior, an effective transition from profane to sacred etc.
- Temple of Athena Nike had to be fitted onto small bastion and to be eye-catching though in shadow of Propylaea, so Ionic single-chambered structure with smooth blank side walls and highly decorative figurative Ionic friezes and ornamental balustrade etc.

- Parthenon to house and display gigantic chryselephantine statue and other treasure on site already prepared for earlier temple which was destroyed by Persians; alterations to standard Doric include slenderer, more elegant columns, narrower peristyle, wider but shallower porches, *adyton* with 4 Ionic columns separate from *naos*, 2-tier columns extended behind statue to improve its display, unprecedented carving of all 92 metopes, pediments filled with twice as many statues as temple of Zeus at Olympia and Ionic frieze of procession added in peristyle, refinements said to be intended to enliven such a massive quantity of marble masonry etc.
- Erechtheion a unique solution to a particular set of problems: *naos* rectangular and fronted with standard façade at east, but divided into separate rooms to accommodate various cults; site necessitated incorporating change in ground level which could not be filled in because of sanctity of sites; projecting Caryatid porch, encroaching on temple destroyed by Persians, provides eye-catching focal point from Parthenon; north porch at larger scale, extending beyond building, to mark sacred marks in ground, be landmark from agora and provide double entrance to rear of temple and garden in which Athena's sacred olive situated; exceptionally elaborately decorated version of Ionic with bands linking the building's different levels etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

- 14 How effectively did the Greeks use sculpture and architecture to commemorate the achievements of individual men in war, politics and sport? Give the reasons for your views.**

You might include discussion of

- *the Anavyssos kouros*
- *the Tyrannicides*
- *the Charioteer from Delphi*
- *the grave monument of Dexileos*
- *the Philippeion at Olympia.*

Judgements may be supported by discussion of a range (but **not** necessarily all) of e.g.

- Anavyssos *kouros*: only inscription gives clue that Kroisos, whose grave monument this is, killed by 'violent Ares while fighting in the front rank'; otherwise conforms to later archaic *kouros* type, still formal rather stiff pose but with more rounded muscles giving greater sense of animation, an idealised memorial of male youth terminated in its prime etc.
- the Tyrannicides: Harmodius and Aristogeiton commemorated in Athenian agora with bronze statues (? by Antenor) and regarded as so important (although they only killed Hippias' brother and initiated 4 years of repressive rule under Hippias, who was finally ousted as a result of Spartan intervention) that when looted by Persians 480 BC replaced very quickly with another bronze version by Kritios and Nesiotes c.477 BC.; Harmodius 'in the full bloom of youth' (Thucydides) strides heroically forward, sword raised for chopping blow but leaving body recklessly exposed, so that killed in action, whereas Aristogeiton, mature, bearded and wary, holding cloak in front for protection, sword low; statue reinforced story providing image of Athenian democracy as young, vigorous, daring, fearless, heroic etc.; group remarkable because it provides several viewpoints – in front with viewer as victim, chest-on to each figure with the other in profile, from the back of each figure with a view of the other profile of the other figure etc.

- Charioteer from Delphi: as recorded on inscription, commemorates Polyzalos of Gela's victory in chariot race 478 or 474 BC; originally stood in chariot pulled by four horses led by groom; powerful reminder at panhellenic site in mainland Greece of wealth and prowess of a tyrant from Sicily; slight twist of figure implies possibility of movement but does not affect the regular patterns of the *chiton*, the lower part of which is indented like a fluted column (much originally hidden from view in chariot); rather than celebrating the dynamism of a thrilling victory, sculpture provides an image of calm, quiet superiority in which emphasis on static control and the effects of light on the engraved patterns of hair, folds of fabric etc.
- Dexileos: shown clothed astride rearing horse in manner of horsemen on Parthenon frieze, but piercing naked enemy with bronze lance which, contrasting with stone of memorial, provides dynamic downward diagonal against upward diagonal of horse; drapery enhances sense of movement and struggle, as does raised position of defeated enemy; power of image increased by way it seems to be straining against pedimental top and left knee of victim extends forward at bottom edge; overlap of horse's legs with victim's right leg and arm adds to depth of image and its drama; uniquely inscription records Dexileos' date of birth, perhaps to indicate that Dexileos had been too young to be involved in any of the anti-democratic coups which the cavalry had supported and as a punishment for which they were sent on the expedition that led to Dexileos' death etc.; overall the monument turns public iconography into a personal memorial and celebrates an individual with quasi-heroic glory and status etc.
- Philippeion: initially to commemorate Philip of Macedon's victories in the chariot races at Olympia, but also at Chaironeia 338 BC in which gained control of virtually all mainland Greece, but then after his assassination completed as a memorial to his father by Alexander; *tholos* 13m in diameter of limestone covered in stucco for basic structure but with marble for roof tiles and decoration to match nearby temple of Zeus in materials; but stood out from other buildings by having a circular peristyle of 18 Ionic columns, each unusually with volutes on all 4 sides because of the curve; they supported a frieze which included the striking solecism of dentils; further attention drawn to conical roof by its huge bronze poppy head; walls of naos probably included windows so that interior with engaged Corinthian columns surrounding chryselephantine statues (most famously used previously for Zeus in adjacent temple) of King Philip II of Macedon's dynasty, including himself, wife Olympias, mother Eurydike and son Alexander; etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid

Unit 1A Greek Architecture and Sculpture

SECTION ONE

Either

	AO1	AO2	TOTAL
01	1	-	1
02	1	-	1
03	2	-	2
04	1	-	1
05	5	5	10
06	8	12	20
TOTAL	17	18	35

Or

	AO1	AO2	TOTAL
07	2	-	2
08	1	-	1
09	1	-	1
10	1	-	1
11	5	5	10
12	8	12	20
TOTAL	17	18	35

SECTION TWO

Either

	AO1	AO2	TOTAL
13	13	17	30
TOTAL	13	17	30

Or

	AO1	AO2	TOTAL
14	13	17	30
TOTAL	13	17	30

OVERALL

	AO1	AO2	TOTAL
TOTAL	30	35	65
%	46%	54%	100%