AQA

General Certificate of Education
June 2010

Classical Civilisation   CIV2C

Athenian Vase Painting

Unit 2C

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.

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
- 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
- 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
- a range of accurate and relevant knowledge
or
- some relevant opinions with inadequate accurate knowledge to support them.

3-5

Level 1   Demonstrates
either
- some patchy accurate and relevant knowledge
or
- 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
- 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
- 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
  has a generally analytical and/or evaluative focus,
  is broadly appropriate to the question,
  mainly supports comment with detail and
  has a discernible structure
  is generally clear and coherent, using appropriate, generally accurate language and
  generally makes use of specialist vocabulary when appropriate.

14-18

Level 3 Demonstrates
- 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
- **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
- **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   Demonstrates
   - 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.

27-30

Level 4   Demonstrates
   - 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
         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   Demonstrates
   - 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   Demonstrates
   - **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.

7-12

Level 1   Demonstrates
   - **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 2C   Athenian Vase Painting

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SECTION ONE

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Option A

01   *Give the name of the type of vase shown in Photograph A.*

one from: amphora (1) / kantharos (1)

(*1 mark*)

02   *What sort of event is illustrated on the vase shown in Photograph B?*

one from: symposium (or drinking party) (1) / drunkenness (or synonym) (1)

(*1 mark*)

03   *Give three details of the sort of event shown in Photograph B.*

three from: two slaves (1) / filling krater (1) mixing water (1) / from amphora (1) / with wine (1) / while piper provides music (1)

(*3 marks*)

04   *How successfully does Euthymides portray a variety of action poses in Photographs A and B?*

Discussion might include: ***composition***: use of three figures with action poses to fill the space (allows clear lines for actions with no overlapping); asymmetrical construction to give idea of movement; use of perspective to suggest action, more successfully in some figures than others (A tries to exploit the convex shape of vase; B has rather flat figures in frieze rather than attempting 3D effect). ***painting style***: strong black lines for major features with lavish use of thinned paint emphasising action; reliance on line rather than pattern; meaty figures (especially in A); bowed heads; foreshortened limbs; figures in action blending with shape of vase (left & right figures on A; drapery of outer figures on B); use of curved lines to indicate drunken loss of control in A; ditto for sense of movement in B. ***detail of A:*** central character has feet pointing in one direction, head in another; suggestion of realistic bending of neck; tension in right arm; line of buttocks continuing up back suggests action pose. A side characters: again bending of necks (mirroring vase-shape); raising of legs suggest action even though positions not quite natural; rigid cloaks aid impression of movement. ***detail of B***: central figure has good feeling of tension in arms; very realistic action pose; just enough musculature to convey effort required to lift jar; B side characters: attempt to give natural pose to left figure (piper) not totally successful; odd right foot position; right hand character more convincing; again use of cloaks to suggest motion. ***borders***: slight breaking of border in A helps emphasise idea of movement; no such attempt in B.

Apply Levels of Response at beginning of Mark Scheme.   (*10 marks*)

05 *To what extent did the Berlin Painter build on the work of Euthymides and Euphronios in his approach to red-figure vase painting? Refer to specific vase-paintings by all three painters. You might include discussion of*

- *each artist's response to black-figure painting techniques*
- *each artist's preferred vase shapes*
- *each artist's choice of subject matter and composition*
- *each artist's portrayal of figures.*

Discussion might include:

- *response to black-figure*: reaction against early stylized black-figure paintings by all three painters; degrees of progress towards realism in composition and depiction of figures; **Euthymides'** fascination with anatomy; major step forward in depicting *action*; relying more on thick black line than pattern effect; **Euphronios'** love for busy scenes; complex composition with real sense of action, but retaining overall idea of pattern; **Berlin Painter's** response to, rejection/development of, the above.
- *preferred vase shapes*: **Euthymides'** most famous paintings are on amphorae, but egs. found on psykter etc.; **Euphronios** experimented with a range of vessels (including krater, pelike & psykter*)*; **Berlin Painter** particularly followed Euphronios in enjoying challenge of a variety of shapes; each in his own way seeking monumental effect.
- *subject matter*; basic subject matter was similar for all three – stock mythological scenes or everyday views of party life; more scenes of athletic competitions from Berlin Painter, but credit for stressing that subject was not a major area for progression. Credit for examples of themes used by all three; eg. **Euthymides**: *Hector arming*; *Helen & Theseus*; *the revellers*; *wrestlers* (on psykter); **Euphronios**: *Herakles & Antaios*; *rescue of Sarpedon*; various pictures of symposia (eg. krater in Munich); **Berlin Painter**: *Ganymede* on bell krater; *Athene* on bell krater; *Herakles with tripod* on amphora; *kithara player* on amphora; unusual *gorgon* on Panathenaic amphora.
- *composition*: all three interested in human form rather than pattern but **Berlin Painter** moved away from three-figure pattern of the earlier two painters; good examples here could include any of above from **Euthymides** and **Euphronios**, *Achilles fighting Hector* on volute krater (pattern); *Hermes & Satyr* on amphora (overlap of figures); *Heracles & Amazons* on neck amphora (pattern/multi-figure composition); credit for any choices which illustrate argument for and against Berlin Painter building on or reacting to examples painted by the pioneers; **Berlin Painter's** avoiding of distraction caused by fussy background; also for noting his love for areas of plain black creating 'spotlight' effect on figures (e.g. Ganymede).
- *figures*: **Berlin Painter's** lighter than **Euthymides** and **Euphronios:** subtler, more subdued use of relief line for contour; turning of heads and feet completes mastering of anatomy (credit for specific examples bringing out both the relative limitations of Euthymides & Euphronios and the superior depictions achieved by the Berlin Painter); move on with Berlin Painter to 'new realms of feeling and design'; emotion evoked by his figures – comparison with 'Pioneers' as individuals and group (credit again for arguing from examples).

Apply Levels of Response at beginning of Mark Scheme. *(20 marks)*

Option B

06   *At approximately what date did the Brygos Painter paint these vases?*

Any date or range within 1st quarter of 5th C BC (1)

(*1 mark*)

07   *What name is usually given to the shape of cup shown in Photograph C?*

one from: skyphos (1) or kotyle (1)

(*1 mark*)

08   *What is the status of the female figures shown in Photograph C?*

one from: courtesans (1) / prostitutes (1) / symposia entertainers (1)

(*1 mark*)

09   *Photograph D shows the inside of a cup. At what sort of event were such cups used?*

one from: at symposium (1) / drinking party (1)

(*1 mark*)

10   *Give one way in which the shape of the cup shown in Photograph D differs from that of the cup in Photograph C.*

one from: A single piece (1) / B set on base (1) / A smaller handles (1) / B flatter or more shallow (1)

(*1 mark*)

11   *How successfully does the Brygos Painter portray drapery in Photographs C and D?*

Discussion might include: ***general****:* prolific artist (over 200 known examples); painted on a variety of shapes (several skyphoi like A known; kylix more unusual); **C** has typical 'busy' composition (crowded scene) with drapery perhaps *the* prominent feature; vigorous everyday scene (here aftermath of symposium); new interest in spatial effects and setting suggested by the strong vertical lines provided by pattern of clothing; **D** different, quieter mood; pattern less dependent on drapery - more on surrounding frieze - but sitting figure (Chrysippos) has plain (armour-like) clothing with suggestion of drapery at rear, matching angle of seat; standing figure (Zeuxo) again has fairly restrained drapery, accentuating vertical lines of spear & ladle. ***clothing***: **C** has more flamboyant drapery representing mix of pattern & realism; girls' clothing in C adapts itself to movement of body better than earlier painters; lifting up of hems a regular feature; **D** less flamboyant (or realistic? - but perhaps different moods of paintings require different approach to drapery); ***figure portrayal***: use of drapery as aid to new style of figure depiction – looking to portray natural poses; characteristic flat head: high brow over narrow eyes; long nose line; expressive mouths; 'heads, hands, legs drawn with brilliant certainty'; credit for pointing out interplay of these features with drapery for both pattern and realism; also how drapery helps bring out interplay between characters – tension between central characters in both C and D. ***painting style*** helps depiction of drapery - great use of thinned paint 'approaching real painting'; dilute glaze washes give 3 dimensional feel (also suggestion of shading).

Apply Levels of Response at beginning of Mark Scheme.   *(10 marks)*

12 ***To what extent does the painting in Photograph D improve on earlier paintings inside cups? Refer to at least two other paintings. You might include discussion of***

- ***problems caused by the shape of the inside of a cup***
- ***solutions to these problems by such artists as Exekias, Euphronios and the Sosias Painter***
- ***the Brygos Painter's solution to these problems in Photograph D.***

Discussion might include:

- *purpose/use*: cup's traditional use was for extended drinking sessions at symposia; initially interiors of cups tended to be plain or at most to portray a few disconnected figures; from late period of black-figure style it became traditional to paint insides of cups with frivolous scenes to befit nature of the entertainment
- *issues raised*: probable reason for late move to decoration was challenge of difficult internal shape; lack of verticals & horizontals made design particularly difficult; problems with proportion, symmetry & perspective at this time even on flat and/or even surfaces; obviously seen as challenge by great painters
- *black-figure example*: earliest of set artists whose work survives is *Exekias* (possibly originated the form?): famous e.g. of Dionysus sailing (c 540-530 BC): ship set as central focus with vine spreading tree-like above, plus rich clusters of grapes; relaxed silhouette of the god lies with drinking horn; plain coral-red background has dolphins swimming below the boat but also above almost giving effect of optical illusion (no formal boundary between water and sky); ship set at angle to cup handles; appearance of painting to drinker as wine swirls round at bottom of cup would give impression of moving sea; balanced picture but by no means symmetrical
- *earlier red-figure example*: likely example is *Euphronios*: late 5th C; e.g. red-figure horse and rider; no particular symposium theme; no border; contrast with very busy exterior (Herakles & Geryon); horse is focal point; nice use of anatomy of horse to follow circular shape of cup interior; nice lines of cloak/horse's legs; good depiction of rider pulling horse up; tension in head of animal, while rider is calm and serene; interesting shading; names of characters given (as with Brygos Painter); credit any alternative Euphronios painting – e.g. vomiting drunk from Getty Museum – or any other red-figure example
- *Sosias Painter*: Achilles & Patroklos; alternative late 5th C red-figure example; painter absorbed with pattern as Achilles bandages Patroklos' arm; all elements of anatomy, clothing & armour contribute to pattern; unusual attention to eyes, setting the pupils forward to suggest wide-eyed representation of pain & distraction; squatting position of Patroklos seems to use the frame to brace against, while his left foot does the same on the opposite side; depiction of Achilles' bent back accentuates the shape of the cup; all very appropriate patterns for cup suggesting pattern rather than subject-matter is the key element here; credit for explaining touches of white for bandage & Patroklos' teeth
- *Brygos Painter*: no frivolous scene here; Photo D is of a red-figure painting from c 490-480 BC; unlike Exekias, but like Euphronios, no attempt to cover whole interior; just bottom of cup; neat border featuring key motif with black crosses interspersed around bottom rim of cup; here picture breaks into border at top left via helmet & spear; spear and ladle suggest axis just off the vertical; chair legs and shield act as balance to spear/ladle; bowl makes focal point at centre of composition and, with warrior's right arm, creates a near-horizontal axis to contrast with verticals; warrior figure seated to left seems in repose

(calm face, feet in relaxed position) – before battle?; female figure to right in attendance (holding shield & serving drink) but not portrayed as over-subservient (equal space given to both figures); very realistic clothes of female figure give further vertical emphasis; in contrast the left shoulder and hem of this figure accentuate the curve of the border, as does the warrior's seated position; no distractions in black background (other than names of the characters).

Apply Levels of Response at beginning of Mark Scheme. *(20 marks)*

SECTION TWO

Option C

13 ***To what extent was red-figure painting more successful in portraying scenes from mythology than black-figure painting? Explain your answer and refer to at least four paintings, including at least one black-figure and at least one red-figure example.***

You might include discussion of
- *how easy it is to recognise the story*
- *representation of movement*
- *portrayal of emotion and relationships between figures*
- *ability to show figures in a variety of poses*
- *appropriateness of the picture to the shape of the vase.*

Discussion might include with appropriate examples:
- *ease of recognising story*: both black and red drew from a similar stock of 'standard myths' – eg. Herakles' (labours), Trojan War cycle, Theseus, Perseus; gods; identification helped in both formats by choice of stock scenes e.g. Herakles v Nemaean lion, Achilles v Ajax board game, Perseus & Medusa; development of these stories from simple geometric scenes (prevalent in early black-figure days) to more complex red-figure compositions; credit for using examples to illustrate this general development and show place of chosen paintings in wider context.
- *movement*: tendency of **black-figure paintings** to rely on moment of tension rather than action sequences (e.g. Exekias' *Ajax & Achilles*); focus on design and pattern rather than movement to illustrate storyline; (e.g. Amasis Painter – good examples would be his *Herakles & Nessos* or *Dionysus & the Maenads)*; limited number of boldly-executed figures do show basic movement (e.g. Andokides Painter – *Herakles & Cerberus*, or similar). Development of movement clear aim of **red-figure painters**: ideally range of painters will use this development to argue relative degrees of success; less emphasis on pattern and symmetry, more on individual figures encouraging individual characteristics and movement; early examples could include the Pioneers (groups of three figures, usually in motion, but still depending heavily on pattern: Euphronios' *Sleep stealing Sarpedon* or *Death of Pentheus* would illustrate this; credit for any good example); later red-figure artists built on Pioneers' work to use figures to create atmosphere of movement & excitement (a good example might be the Kleophrades Painter's *Sack of Troy* or similar). Berlin Painter's single figures then restrict use of movement (e.g. his *gorgon* or *Athena*), but focus on the figure for the story it tells; classical-period painters return to the multi-image bustle (e.g. Meidias Painter's hydria) but with debatable success. Credit for any well-illustrated line of argument using specific examples.

- *emotion*: limitations imposed by nature of **black-figure** incision; difficulty in incising facial features to show emotion; credit for relevant technical details and bringing out the portrayal of female figures using white paint; credit for questioning importance of portraying emotion to early painters; also pattern and shape being more important than individual figures; examples could be drawn from painters and paintings listed under *movement* above (Exekias' Ajax and Achilles perhaps a positive e.g. of how far black-figure could go in showing emotion); credit for suggesting these limitations were at least partly responsible for the move to **red-figure** paintings: range of good examples could show development in emotion from early attempts by the Pioneers (e.g. Euthymides' *Revellers*), via reliance on movement to obscure continuing lack of facial emotion (e.g. Andokides Painter as above), on to Berlin Painter's spotlight effect, relying on figure portrayal to create emotion; the classical examples (e.g. Meidias Painter above) may well be used to show a return to hustle & bustle at the expense of emotion.
- *relationships between figures*: credit for relevant points covered in '*movement*' above (e.g. for **black-figure** paintings, the positions of Ajax & Achilles in the Exekias painting, or of characters in any vase by the Amasis Painter); limitations still in Euthymides' Revellers (or Euphronios' *Pentheus*) as **red-figure** came in; contrast with the Berlin Painter's focus on one central character; also the effect of the return to multi-figure paintings in the classical period.
- *poses adopted by figures*: credit for discussing the static nature of figures in **black-figure** paintings and the unnatural poses often depicted in these; examples could be chosen from those mentioned above or similar; credit also for examples by **red-figure** artists linking improvements in pose to their success or otherwise in portraying mythological scenes (e.g. the relative limitations of the Pioneers in this area, perhaps contrasted with a good example by the Berlin Painter).
- *vase shapes*: different types of vase; link between the uses of these and the pictures painted on them; many vases with mythological scenes retrieved from tombs; symmetrical nature of pots – link to symmetrical nature of (at least earlier) paintings; relevance of size of pots (larger ones offering enough space to produce elaborate scenes) etc.

Apply Levels of Response at beginning of Mark Scheme. *(30 marks)*

Option D

14 **To what extent did the white-ground technique offer new opportunities for the artist? Explain your answer and refer to at least four vases.**

- **reasons for the introduction of the white-ground technique**
- **the shapes of vases on which white-ground paintings are found**
- **the subject matter of the paintings you have chosen and how appropriate you find it**
- **the representation of anatomy and drapery**
- **the portrayal of emotion and relationships**
- **the use of colour.**

- *reasons for introduction of white-ground:* earliest examples of white-ground painting from 6th C BC as variant from black-figure for use in burial situations; became gradually more common in 5th C as alternative to red-figure, again in burials; increasingly replaced red-figure for Athenian burials during classical period (not many found elsewhere); possible explanation – resemblance to painted wooden panels of the classical era; seen as progression from limitations of red-figure rather as red-figure took over from black-figure; despite most finds being from funerary use, likely that white-ground had wider importance in classical era.
- *shapes of vases:usually on lekythoi;* oil jars with ellipsoidal body, narrow neck, flanged mouth, curved handle from lip to shoulder, narrow base; effect this would have had on style/subject of paintings (good shape for vertical figures); white-ground also found on other types of small vase, the inside of cups and (later) on big kalyx craters (suggesting extension of use from the purely funerary).
- *subject matter:* white background encouraged delicacy of theme (appropriate to funerary situation); typically the lekythoi feature relatively simple themes: quiet domestic groups; departing warrior; mistress and maid; large number of seated figures; credit for specific examples; also for reference to/detail of occasional mythological portrayals (e.g. Muses on Mount Helicon; Hermes and Charon etc.).
- *anatomy/drapery:* clear benefit from anatomical advances during red-figure era: anatomical precision, pose, position etc. (also reflecting influence of contemporary sculpture); credit for examples illustrating these advances (e.g. Achilles Painter - *Muses on Helicon* lekythos; *returning warrior* lekythos; *mother, maid & baby* lekythos; credit for examples by any other artist).
- *emotion/relationships:* see 'subject matter' above: background of dilute glaze gave soft focus (although later use of matt paint encouraged sure, unbroken lines for figures as found in most early classical examples); the uncluttered background and sure outlining, along with calm representation of facial figures, serenity of poses and smooth lines of clothing all contribute to an emotional mood appropriate to the funerary situation: credit for examples to support this; also for noting the regular pattern of two figures (occasionally three), each bound to the other in some strong relationship (mother/son; mother/maid & child; 2 gods etc.)
- *use of colour:* white background glaze encouraged use of flat wash of colour on top; generally gentle colours in keeping with funerary situation (but credit for pointing out problems with fading; colours are not fast so possible we have a less-than-perfect idea of what many originals would have looked like.

Apply Levels of Response at beginning of Mark Scheme.   *(30 marks)*

Assessment Objectives Grid
Unit 2
Option C   Athenian Vase Painting

SECTION ONE

Either
Question 1

	AO1	AO2	TOTAL
01	1	0	1
02	1	0	1
03	3	0	3
04	5	5	10
05	8	12	20
TOTAL	**18**	**17**	**35**

Or

	AO1	AO2	TOTAL
06	1	0	1
07	1	0	1
08	1	0	1
09	1	0	1
10	1	0	1
11	5	5	10
12	8	12	20
TOTAL	**18**	**17**	**35**

SECTION TWO
Either

	AO1	AO2	TOTAL
13	12	18	30
TOTAL	**12**	**18**	**30**

Or

	AO1	AO2	TOTAL
14	12	18	30
TOTAL	**12**	**18**	**30**

OVERALL

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