



General Certificate of Education
Advanced Subsidiary Examination
June 2013

Classical Civilisation

CIV1A

Unit 1A Greek Architecture and Sculpture

Friday 17 May 2013 9.00 am to 10.30 am

For this paper you must have:

- a photographic insert (enclosed)
- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is CIV1A.
- Answer questions from **two** options.
Choose **one** option from Section 1 and **one** option from Section 2.
Answer **all** questions from the options you have chosen.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
Do **not** tear out any part of the book. All work must be handed in.
- If you use more than one book, check that you have written the information required on each book.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 65.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section 1

Choose **either** Option A **or** Option B.

Answer **all** questions from the option you have chosen.

You may use drawings and diagrams in your answers.

EITHER**Option A**

Open out the photographic insert and study **Photograph A** and **Plan B**, which are printed on pages 4 and 1 respectively, and answer Questions 01 to 05 below. **Photograph A** and **Plan B** show the same buildings.

0	1
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 Identify the building labelled **1** in **Photograph A** and **Plan B**. *(1 mark)*

0	2
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 Identify the building labelled **2** in **Photograph A** and **Plan B**. *(1 mark)*

0	3
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 Give **three** distinguishing features of the Ionic Order. *(3 marks)*

0	4
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 To what extent do the buildings labelled **1** and **2** in **Photograph A** and **Plan B** make a visually pleasing pair? Give the reasons for your views and support them with details from both buildings. *(10 marks)*

0	5
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 How varied **and** effective were the uses of the Ionic Order on the outside **and** inside of **other** buildings you have studied? Give the reasons for your views.

You might include discussion of:

- the Erechtheion
- the Philippeion
- the Temple of Athena (Ceres) at Paestum
- the Parthenon
- the Temple of Apollo at Bassae.

(20 marks)

OR

Option B

Open out the photographic insert and study **Photograph C**, which is printed on page 2, and answer Questions 06 to 10 below.

0 6 Identify the statue in **Photograph C** and give its approximate date. (2 marks)

0 7 In which sanctuary was it displayed **and** what was its probable function? (2 marks)

0 8 What is the approximate height of the statue? (1 mark)

0 9 To what extent does the statue in **Photograph C** show significant changes from earlier *kouroi* **and** to what extent is there continuity? Give the reasons for your views. (10 marks)

1 0 'In the development of the male nude in Greek sculpture, Myron was more important than Polykleitos **and** Lysippos.'

How far do you agree? Give the reasons for your views and support them with details from the Diskobolos, Doryphoros and Apoxyomenos.

You might include discussion of:

- material used for the originals of these sculptures
- pose
- representation of muscle and bone structure
- movement
- how far the images are naturalistic, stylised or idealised
- viewpoints.

(20 marks)

Turn over for Section 2

Turn over ►

Section 2

Choose **either** Option C **or** Option D and answer the question below.

You may use drawings and diagrams in your answer.

EITHER**Option C**

1	1
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To what extent do you think the sculptural representations of gods and goddesses you have studied would have aroused fear in Greek viewers of the 5th and 4th centuries BC? Give the reasons for your views and support them with reference to **at least five** examples.

You might include discussion of:

- the portrayal of gods and goddesses in the myths shown on the metopes and pediments of temples
- the gods and goddesses in the Ionic frieze on the Parthenon
- Zeus / Poseidon from Artemision
- sculptures by Praxiteles.

(30 marks)

OR**Option D**

1	2
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How effectively did Greek sculptors represent acts of violence? Give the reasons for your views and support them with reference to **at least five** examples.

You might include discussion of:

- free-standing sculptures such as the Tyrannicides, Zeus / Poseidon from Artemision and/or Praxiteles' Apollo Sauroktonos
- the grave monument of Dexileos
- metopes such as those on the Temple of Zeus at Olympia and/or the Parthenon
- pediments such as those on the Temple of Aphaia on Aigina, the Temple of Zeus at Olympia and/or the Parthenon.

(30 marks)

END OF QUESTIONS