

A-LEVEL CLASSICAL CIVILISATION

CIV2C Athenian Vase Painting
Mark scheme

2020
June 2014

Version/Stage: Final

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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.

Further copies of this Mark Scheme are available from aqa.org.uk

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 student 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 students after one year of study on the Advanced Subsidiary course and in the time available in the examination.

Students 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 student'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	<p>Demonstrates</p> <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	<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 use specialist vocabulary when appropriate. 	6-8
Level 2	<p>Demonstrates either</p> <ul style="list-style-type: none"> • a range of accurate and relevant knowledge <p>or</p> <ul style="list-style-type: none"> • some relevant opinions with inadequate accurate knowledge to support them. 	3-5
Level 1	<p>Demonstrates either</p> <ul style="list-style-type: none"> • some patchy accurate and relevant knowledge <p>or</p> <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	<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. 	19-20
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 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	<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. 	9-13
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 sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar. 	5-8
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. 	1-4

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

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Unit 2C Athenian Vase Painting

Section 1

Option A

- 01 What basic red-figure techniques did the Berlin Painter use to create the clothing of the figure shown in Photograph B? Make three points.**

Three from: outline drawn on vase (1) / with blunt scraper (1) / or charcoal (1) / details of clothing then finally drawn (1) / with brush (1) / using slip (or dilute glaze) (1).

(3 marks)

- 02 Photograph B shows part of an amphora. For what purposes was an amphora used? Make two points.**

Two from: storage (1) of large quantities of **(1)** wine / water / oil / small solids/liquids (1) at a symposium (1).

(2 marks)

- 03 How effectively did the Kleophrades Painter create the scene shown in Photograph A?**

Discussion might include:

busy – very little space left empty; use of vase: fairly squat vessel so figures in different positions included to take emphasis away from otherwise vertical composition; arms on the four main vertical figures also help fill space and give impression of movement; busy and quite emphatic ornamentation at top and bottom of composition provide ground line, while condensing the action (heads seem to squash against top line) and helping fit the picture to the shape of the vase; superior archaic attempt to put naturalism in poses; the female supplicant right of centre has a credible pose, although the attempt to show the balancing left of centre soldier's turn on his knees is not so successful; good attempt to demonstrate violent movement by the overlapping of the LH standing soldier's sword with the central female's weapon; credit for mentioning other uses of overlapping and the effects this creates; drapery quite basic but some attempt to suggest movement in the flowing dress of the central figure; faces show little emotion although inclusion of beards, hair styles, etc. gives variety; credit for these and any other points of composition or technique.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

04 How typical of the Berlin Painter's work do you consider the painting shown in Photograph B?

Give reasons for your answer and refer to at least two other paintings by the Berlin Painter as well as the one shown in Photograph B.

You might include discussion of:

- **choice of vase and subject matter**
- **composition**
- **depiction of the human form**
- **portrayal of action and emotion**
- **general decoration.**

Points to consider might include some but not necessarily all of the following:

- *vase / subject:* example is amphora; typical as he liked large vases, especially amphorae and craters; uses full range of shapes but largest number are amphorae; gorgon shown here clearly taken from mythology; Berlin Painter illustrates scenes from daily life but majority of known vases are taken from mythology (in particular Heracles and – as here – single female figures)
- *composition / space:* can produce 'busy' scenes (eg Heracles and snakes stamnos; Heracles and Amazons amphora – best example?) or pairs / groups of figures (eg Demeter and Triptolemus crater) but best known for single figure examples as here (other examples could include Ganymede crater, woman with lyre amphora, etc.); famous for spotlighting figures (examples as above plus Athene amphora etc.); here the figure is projected forward from the vase but not perhaps quite a typical example of spotlighting? It seems a bigger figure than most of his other single compositions; the vast sea of surrounding blackness here is typical; Berlin Painter. does sometimes use decoration (eg all neck and baseline on Heracles and Amazons; less so with handles and floor-line on Athena), but Ganymede has no decoration at all as here
- *human form:* Archaic artist so lacks the classical accuracy of figure and pose but can work with good degree of realism; good examples might be: Ganymede (still archaic emphasis on smooth lines to emphasise vase shape); crater of bearded man (symmetrical vase with painting equally so); Athene (centrally placed; degree of symmetry again). Here the figure is high up on the vase and spread as to cover a greater area than is usual
- *action / emotion:* many Berlin Painter. single figure paintings have calm and relaxed poses (eg Athene – at rest and holding out a languid arm; Ganymede – in motion but rolling hoop in relaxed, controlled way), he does create 'action' scenes (eg again Heracles and Amazons) but less often; here we have action – the barely possible position of the Gorgon's legs indicate hasty movement; the tautness of the wings suggest they are in use; the arm positions (again quite unnatural) suggest running or flying; the cloak is stiff but flying behind to suggest motion; the Panathenaic amphora of Heracles has some similarities, but quite atypical; ditto the physical features: usually we see relaxed features with short neat hair (eg discus thrower calyx crater; Ganymede bell crater, etc.); here anything but! (frontal face with gruesome expression; almost archaic grin but with tongue hanging out; expanded cheeks; snake hair depicted almost as ornamental feature; credit for comparing this and the unlikely limb positions, stiff drapery, unusual patterned dress, etc. with more typical examples

- *general*: credit for any details, even those referring to lack of background decoration and preference for focus on images against black background (eg Ganymede crater, kithara player amphora, etc.); minimalistic decoration includes running spirals for ground-line (eg Dionysus holding a kantharos) and neck bands such as heart-shapes growing on stems (his name vase).

*Credit for using **any** appropriate vases to illustrate the points made above or others which are relevant.*

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

Option B

05 What basic red-figure techniques did the Achilles Painter use to create the two figures shown in Photograph C? Make three points.

Three from:

outline drawn on vase (1) / with blunt scraper (1) / or charcoal (1) / figures then finally drawn (1) / with brush (1) / using slip (or dilute glaze) (1).

(3 marks)

06 Photograph D shows part of a hydria. For what purposes was a hydria used? Make two points.

Two from:

at a symposium (1) / for storing water / wine (1) / carrying in water or wine (1) / pouring water / wine (1) / for holding votes at ballots (1) / funerary use (1).

(2 marks)

07 How effectively did the Achilles Painter create the scene shown in Photograph C?

Discussion might include: making use of vase shape (curved back of RHF; top of wings on LHF); continuation of this with subsidiary lines (staff of RHF, tail of LHF etc.); characteristic two-figure picture; stark black background, little ornamentation (only to provide ground line and simple at that); stretched hand of RHF bridges gap between figures, making RHF appear as suppliant (credit for identifying as Oedipus but not necessary for top level); use of pillar to raise LHF to same height as RHF (helps emphasise higher status of LHF – Sphinx); good classical era use of convincing drapery on RHF, with contrast from feathered wings of LHF; tension in anatomy of LHF, contrasting with apparent relaxation (holding back?) of RHF (compare strain in arms of LHF with relaxation of legs in RHF); both faces in profile: LHF expression inscrutable; RHF figure somewhat cast down; again much more natural facial features / hair etc. than in archaic period; credit for these and any other points of composition or technique.

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

08 'The Meidias Painter was a much better painter than the Niobid Painter.'

To what extent do you agree? Give reasons for your answer and refer to Photograph D and at least two other paintings, including at least one by the Niobid Painter.

You might include discussion of:

- choice of vase and subject matter
- composition
- depiction of the human form
- portrayal of action and emotion
- general decoration.

Points to consider might include some but by no means all of the following:

- *vase / subject*: **Meidias**: (latest of set painters): known for his famous hydria and one oinochoe but others possibly by him include crater and lekythos; liking for detailed mythological scenes; hydria with Aphrodite / Adonis; more famous hydria (of which Photograph B is part) with Rape of Leucippids and Heracles; on the other hand nice everyday scene of women airing clothes on oinochoe; **Niobid**: famous for name vase crater (his favourite shape); also uses amphora and pelike; mythological scenes predominate (lots of gods; occasional Trojan War); one crater of peaceful warrior departing scene
- *composition / space*: **Meidias**: quite like Niobid Painter in favouring quantity of figures to fill space; in example in Photo D, 2-level picture produces crowded feel; horses almost seem to be trampling lower figures; v little space; typical of his hydria of Leucippids: more famous reverse is divided horizontally by decorative bands; middle section of the vase tells two stories (using relatively small figures) one above the other; the lower section of the vase is unfilled giving an (unsatisfactory?) overall effect; less well known hydria (Aphrodite and Adonis) similarly cluttered with figures at all levels of the picture; **Niobid**: again uses quantity rather than size of figures to fill space; the volute crater of Heracles mixes small figures on neck with larger figures on main body: the calyx crater of Apollo, Artemis and Niobids has smaller figures at different levels with clear space between figures; the busy calyx crater of Gigantomachy is split into five horizontal bands covering the whole vase (bands 1, 3 and 5 purely decorative; 2 and 4 full of vertical figures)
- *human form*: **Meidias**: (latest of classical painters – but not necessarily the best?): has the classical naturalism of pose often seen in statues of the era; Photo D shows this with small but natural figures driving chariot, adopting range of poses (lower figures), etc.; realistic horses; on more famous reverse similar variety of convincing poses; small size of figures makes seeing detail difficult; women airing clothes oinochoe again has realistic figures with good detail of heads, clothing and drapery; hydria of Aphrodite with Adonis has very natural figures in (from anatomical point of view) completely convincing positions; drapery clings to figure of female sitting on male; her arms are round him in natural way; faces are realistic with curled hair, dark eyes, snub noses, good chin-lines (no ears visible) but all rather similar; **Niobid**: (just within classical era); figures resemble Meidias Painter in showing more natural classical poses; ('fine solid presence' – Boardman): pelike of Death of Achilles has one action figure (archer), one in repose (central figure) and one standing tensely (Achilles); Gigantomachy shows still room for improvement (use of limbs / sticks / trees etc. form unnatural pattern); but the individual bodies have different characteristics (and classical attention to drapery) even here; his stock of small figures are usually small with basic (yet lifelike) facial features; good examples might be Pandora and the piper (from his calyx crater); main characters on Apollo, Artemis and Niobids crater: all show heads in proportion, very lifelike hair, necks

of correct length, lifelike chins, muscular (but not patterned) torsos, etc.; larger figures are a little disappointing as for all the detail there remains a blankness of expression (eg Achilles on the pelike mentioned above)

- *action / emotion: Meidias*: despite being latest painter, still little emotion from facial expression; Photo D shows variety only by variation of limb position; ditto on reverse side (figures too small to really pick out emotion); again arm positions are fundamental while the flying figure above the Leucippids has movement through the eyes of those below looking up; on Aphrodite and Adonis hydria both look blank: their ecstasy is conveyed by the entwining of limbs and her arm positions; the woman pouring liquid on the clothes is working hard, but it is her arched back, not face, that shows this; movement is suggested on both hydrias by curved shapes throughout; **Niobid**: more sense of depth of field than late archaic painters, aided by more dramatic scenes; classical action poses as in killing on Gigantomachy vase; inclination of figures implies movement, while fighter falls to his knees with arm upraised; on the other hand, tendency of figures to ‘float’ (as in crater of Apollo, Artemis and Niobids), and of the two-level vases (eg Gigantomachy crater and gods / Pandora crater) taking focus from individuals; emotion through depth of field and position of limbs but not yet really through facial expression (even on very busy Heracles / Pholos volute crater)
- *credit for discussing decoration: Meidias*: nothing remarkable – similar use as Niobid Painter of dainty floral motifs to split scenes; otherwise little to take focus from characters; **Niobid**: generally dainty use of floral borders; sometimes use of ground-line (and matching frame above, especially on two-level scenes) but figures often left to float; liking for ornate decoration on necks of vases.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

Section 2

Option C

09 How successful do you think black-figure painters were in depicting myth?

Give reasons for your answer and refer to at least four paintings, including examples by the Amasis Painter, Exekias and the Andokides Painter.

You might include discussion of:

- portrayal of action and emotion
- appropriateness of painting to shape of vase
- composition, including use of space
- treatment of human figures
- general decoration.

Points to consider might include:

- *action / emotion:* general point: BF method had built-in problem in depicting the action and emotion of myths: incision encouraged stylized approach (better for ritual than coherent story-telling:); emotion particularly hard to create in traditional sense (facial expression, etc.); usual silhouetted figures did not allow, so need to judge by other criteria; **Amasis:** good example of emotion might be his olpe of Perseus and Medusa; here, unusually he attempts to show facial emotion with front-on Medusa; yet Perseus, in act of killing her has typical archaic blank expression; more typically on Dionysus and Women, hand gestures express any emotional contact while the faces give little away; action is occasionally present, eg Dionysus and Satyrs; violent hand expressions and curves of the body suggest general abandon and movement, along with the foot movement of the right hand character, but anatomy is not developed enough to give proper feel of motion; **Exekias:** uses the limitations of silhouette to give feel of concentration to Achilles and Ajax playing; focus on triangle from the two men's eyes down to the board (compare Andokides; less focus altogether; misses the moment?); elsewhere his belly amphora of Heracles and Geryon tries to provide action by raised spears, figure on floor straining to rise and use of shape of jar to bend figures forward into motion; similarly spears and body positions create action in Achilles and Penthesilea, but her white face looking up freezes the moment; Dionysus sailing cup interior said to use liquid moving as cup raised to suggest motion; Dionysus is small figure and has no apparent emotion judging by facial expression; **Andokides:** (see note under Exekias); Athene and Heracles amphora typical; no facial expression at all; highly stylized arm movements; similar in Heracles and Bull, although to some degree uses the shape to bend Heracles purposefully forward; credit for comparing RF side of his bilingual pots as long as directed towards explain successes / limitations of his BF paintings
- *painting and shape:* all much keener on depicting mythological scenes rather than daily life; **Amasis:** good variety of vase shapes chosen; olpe for Perseus and Medusa; cup for Divine Stables; also amphora for Dionysus and Women; Trojan scenes: amphora of Recovery of Helen; **Exekias:** liked amphorae; eg neck amphora of Heracles and Lion; also cups: eg Dionysus sailing; favoured Trojan scenes: eg belly amphora of Ajax and Achilles playing game; amphora of Achilles and Penthesilea; **Andokides:** another who favoured amphorae (and Heracles as subject): eg belly amphora of Athene and Heracles; ditto Heracles and Cerberus; neck amphora of Heracles and Bull; Trojan

scenes: worth contrasting his version of Ajax and Achilles playing game with that of Exekias on almost identical amphora; credit for venturing opinions as to whether mix of vase shape and theme improves on or detracts from 'success' of each painter

- *composition / space*: **Amasis**: made figures on bigger vases large and so prominent (eg Recovery of Helen), sometimes filling gaps with floral swirls (eg Dionysus and Women); filled space on smaller cups by cramming in figures (eg Divine Stables); occasionally did both on bigger vases (eg Dionysus and Satyrs belly amphora); rarely leaves characters without some embellishment; **Exekias**: similar use of big figures on his amphorae (eg Heracles and Lion), also with floral swirls (Achilles and Penthesilea); but not afraid to leave space (eg spotlight view of Achilles and Ajax playing game) and cup interior of Dionysus (dolphins and leaves to prevent emptiness but still give impression of space); **Andokides**: return to desire to fill all space (eg his version of Achilles and Ajax playing; figures bigger, details such as shield and table fill much of space; less open background so less emphasis on space); Heracles and Cerberus has big figures, tree extending all round picture, chains, floral embellishment etc. credit for establishing whether these differences between the three make any of them more or less 'successful' than the others
- *human figures*: general: still in early days and incision makes clear limitations; **Amasis**: tries to use anatomy for effect but see Perseus and Medusa: Perseus looks away from Medusa but head position would be impossible given stance (better effort to show Medusa's resistance but again head seems oddly positioned); male anatomy always similar; side-on faces with pronounced chins; often pointed beards; long noses; staring eyes; white paint give more effect to women (Women with Dionysus have jewellery and better features – but arm positions here are curious); **Exekias**: similar limitations to depiction of faces but gets closer up, so for example, in Achilles and Ajax playing, the focus is not on the pointed beards, unrealistic hair, etc. but the pursed mouths and, above all, staring eyes (not realistic but effective in creating feeling of fixed concentration); regularly uses curves of vases to bend figures into convincing poses (eg suicide of Ajax); perhaps most successful portrayal of anatomy is Achilles and Penthesilea (contrast between black emotionless male incision and better realised female face looking up in despair); here also imitates curve of pot to give convincing posture to Achilles while Penthesilea is turning away as she falls back, yet bending her neck to face him; **Andokides**: very strong copying of vase shape in setting posture (scenes nearly always contain figures bending over; little relief from this); regularly covers limbs with clothing (to avoid need to depict limbs in motion?) eg Athene and Heracles (although small naked boy to right has good musculature and sensible pose); three Heracles paintings (Bull, Cerberus and oinochoe of H and Boar) have identical inscrutable faces; in profile; lion-skin over hair; flat nose; eye without socket; mouth closed; credit any examples from any painter which details successes / limitations of depiction of anatomy and posture
- *decoration*: see points above; **Amasis**: lots of decoration (smaller figures on necks of jars; simple floral and geometric borders; filling of space with swirls, furniture, etc.) **Exekias**: similar (occasionally goes overboard eg crater of Athene's Chariot where every space is filled), but knows to be more sparing (eg Achilles and Ajax playing); **Andokides**: generally back to the Amasis style; credit for any detail from any of the painters when used in relevant way to inform the student's response.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Option D

10 To what extent do you think the Sosias Painter is as good a painter as both Euphronios and Euthymides?

Give reasons for your answer and refer to at least four paintings, including at least one example by each of the three painters.

You might include discussion of:

- **how innovative the three painters were**
- **vase-shape, choice of subject and composition**
- **treatment of human figures**
- **portrayal of action and emotion**
- **general decoration.**

Points to consider might include:

- *innovation:* credit for understanding that these three come just after the move from BF to RF; also for relevant reference to the Andokides Painter and the challenges those breaking away from BF were trying to overcome; possible discussion as to whether Euphronios and Euthymides deserve the title ‘pioneers’ whereas Sosias Painter, coming just after, is seen as a follower; need to be careful because of limited material from Sosias to be able to judge; credit for students who go further than the title and argue for Sosias being a better painter
- *shape / subject / composition:* **Sosias:** we have only the one cup to judge; he painted interior and exterior so two paintings to discuss; both mythological but not directly connected in subject matter; Achilles and Patroclus (Trojan War) on inside; introduction of Heracles to Olympus on outside; re composition on inside, Sosias uses various means to fill almost the whole space; depiction of Achilles’ bent back accentuates the shape of the cup; similarly Patroclus bends forward to tend the wound, while a floral design forms a groundline and a spear, quiver, etc. help fill the remaining space; Sosias seems absorbed with pattern (old BF trait) but does break this to an extent by having figures facing in same direction; outside is much more crowded scene (comparable to Euphronios Heracles and Geryon?); one male god breaks the pattern of left-facing figures by turning to greet Heracles; all still very pattern-based; nine 9 figures in all (3 x 3 with only central group and Heracles in RHG providing variety); **Euphronios and Euthymides:** much wider variety available: *Euphronios:* calyx crater of Sleep / Death / Sarpedon; similar crater of boys with ball; also cup; inside (horseman) and outside (Heracles / Geryon) of cup are worth comparison with Sosias; volute crater with action-packed Heracles and Amazons, etc.; re composition, much more varied groupings than Euthymides (but equal sense of balance – Sleep, Death and Sarpedon has six figure group including central horizontal and vertical pair); limbs, spears, wings etc. all conspire to produce pattern in BF style, as well as filling space well; very busy Heracles and Geryon is packed with figures, standing, falling and prone; again means little space left; seems genuine attempt to vary figures, putting story before pattern (?); *Euthymides:* belly amphora with revellers (action scene); similar vase with Theseus and Helen; kalpis of symposium preparations; re composition, likes groups of three figures (four with Helen in arms of Theseus); figures of regular (quite big) size, pretty well equidistant and with floral borders above and below; no intrusion of decoration into main picture (although picture often breaks into decoration); space between figures left unfilled; outer figures usually positioned to follow shape of vase; credit for other vases cited

- *human figures*: **Sosias**: inside shows good attempt to paint natural body positions; splayed legs of Achilles quite convincing (as well as knee helping fill circle); Patroclus' hands are just right – one holding, one stitching; the clothing fits the bodies naturally but the patterns seem unlikely in real life (too regular and fussy – again BF habit); both faces in profile; unusual attention to eyes, setting the pupils forward to suggest wide-eyed representation of pain and distraction; advance on earlier painters? Hair unrealistic (largely covered); outside has many characters only distinguished by clothing (all faces in profile, with curly hair, straight noses, long necks, level eyebrows, closed mouths – no expressions); positions almost identical; all have right hand on left shoulder of neighbour; **Euphronios and Euthymides** : *Euphronios*: trying to break away from stiff, patterned figures of BF; cup of Heracles and Geryon has great variety of bodily poses, most reasonably natural; figure on floor reaches rather unconvincingly for the arrow; two archers stretch forward at each other; another begins to fall to ground; background figures stand still; still a degree of pattern but much less contrived; crater of boys and ball gives idea of features; differences expressed by position of head (one looking down, another up, etc.) but all facial features similar; short hair, quite pronounced chins, straight noses, etc.; *Euthymides*: three revellers shows he too is trying to experiment with posture: LHF has leg raised but quite unnaturally; head of centre figure too far round, etc.; standard short hair and pointed beards; cloaks rigid with folds; psykter of wrestlers shows better grasp of anatomy; only two figures but quite convincing leg / arm positions and no awkwardness in the way they are turning
- *action / emotion*: **Sosias**: hard to judge action as both scenes are quite static; definite feel of emotion in Achilles / Patroclus scene; both facial elements (calm, purposeful for Patroclus; turning away wincing for Achilles) but also from relaxed pose of Patroclus and comparative awkwardness of Achilles; outside scene one of complete tranquility (resting of arms on shoulders) apart from the two male figures; Heracles lifts his hand (in excitement?) while the male god turns to greet him; **Euphronios and Euthymides**: *Euphronios*: light-hearted atmosphere in Boys with Ball: achieved by relaxed limbs of all characters; every figure has head at different angle, making all seem individuals; regular lack of facial features more convincing in calmer scenes as here; action is implied by position of arms of central figure; he positions legs and arms as if to throw; quite convincing; Heracles and Amazons quite a contrast: two central characters tower over fallen figure (atmosphere of threat, menace); Heracles strides forward holding high his club; leading Amazon shares centre stage (also attempting to stride forward) but Heracles' shield has pushed inside his; good action and feeling of power; *Euthymides*: belly amphora of Hector arming shows he can do calm scene (relaxed poses of figures; arms at rest) but more often (as in Revellers) he seeks to suggest action by arm and leg movement; definite feeling of frenzy here (even if positions seem almost impossible anatomically); faces only reflect this by their different positions (as if being shaken); no emotion from facial expressions; abduction of Helen similar in many ways: key figure of Helen at periphery with no facial awareness of her plight (although head up in frieze); central female stretches arms to prevent abduction but still has blank face; male LHF look away (perhaps in fear, but no sign on face) while Theseus looks back very calmly at the pursuit
- *decoration*: see above: both Euphronios and Euthymides remain quite lavish with floral and geometric friezes but in neither does it dominate the picture; from limited knowledge Sosias only uses it as ground-line.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

Assessment Objectives Grid
Unit 2C Athenian Vase Painting

Section 1

Either
Option A

	AO1	AO2	TOTAL
01	3	-	3
02	2	-	2
03	5	5	10
04	8	12	20
TOTAL	18	17	35

Or
Option B

	AO1	AO2	TOTAL
05	3	-	3
06	2	-	2
07	5	5	10
08	8	12	20
TOTAL	18	17	35

Section 2

Either
Option C

	AO1	AO2	TOTAL
09	12	18	30
TOTAL	12	18	30

Or
Option D

	AO1	AO2	TOTAL
10	12	18	30
TOTAL	12	18	30

OVERALL

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