



General Certificate of Education  
Advanced Subsidiary Examination  
June 2015

## Classical Civilisation

## CIV1A

### Unit 1A Greek Architecture and Sculpture

Tuesday 19 May 2015 1.30 pm to 3.00 pm

**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.

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**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.

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**Either****Option A**

Open out the photographic insert and study **Photographs A** and **B** which are printed on pages 4 and 1 respectively, and answer Questions **01** to **06** below.

- 0 1** From which part of the Parthenon does the sculpture in **Photograph A** come? **[1 mark]**
- 0 2** Identify the creature on the right in **Photograph A**. **[1 mark]**
- 0 3** From which part of the Parthenon do the sculptures in **Photograph B** come **and** what is their approximate date? **[2 marks]**
- 0 4** What myth is shown in the whole group from which the sculptures in **Photograph B** come? **[1 mark]**
- 0 5** 'The contrast between the male figure and creature is more effective in the sculptures in **Photograph B** than in the sculpture in **Photograph A**.'
- To what extent do you agree with this statement? Give the reasons for your views and support them with details from both photographs. **[10 marks]**

0	6
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To what extent did the sculptures on the Parthenon emphasise its architectural structure **and** to what extent did they distract the viewer's attention away from the building itself? Give the reasons for your views and support them with details of **both** the building **and** its sculptures.

You might include discussion of:

- the site and design of the Parthenon
- the positions of the sculptures on the Parthenon and how far they suited their spaces
- the effects of light and colour
- the effectiveness of the sculptures both as decoration and in telling stories
- the significance of the myths for the functions of the Parthenon.

**[20 marks]**

**Turn over for Option B**

**Turn over ▶**

or

### Option B

Open out the photographic insert and study **Photographs C** and **D** which are printed on pages 2 and 3 respectively, and answer Questions **07** to **11** below.

**0 7** **Photograph C** shows a statue of Nike (Victory). Name the sculptor **and** name the sanctuary where the statue was displayed. **[2 marks]**

**0 8** Give the approximate date of the statue of Nike. **[1 mark]**

**0 9** **Photograph D** shows a copy of a statue of Eirene (Peace) and Ploutos (Wealth). Name the sculptor of the original statue **and** give its approximate date. **[2 marks]**

**1 0** 'The statue of Eirene and Ploutos conveys the idea of Peace and Wealth more clearly than the statue of Nike conveys the idea of Victory.'

To what extent do you agree with this statement? Give the reasons for your views and support them with details from both statues. **[10 marks]**

**1 1** To what extent do you think that Greek sculptors portrayed females as objects of male desire in **other** free-standing statues and grave monuments?

Give the reasons for your views and support them with details of the Berlin kore, the Peplos kore, the grave monument of Hegeso and Knidian Aphrodite.

You might include discussion of:

- the **various** qualities which Greek men might have desired in women
- functions of the statues
- pose
- the uses of drapery
- the representation of the female body.

Do **not** write about sculpture on temples. **[20 marks]**

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**Section 2**

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

You may use drawings and diagrams in your answer.

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**Either**

**Option C**

1	2
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'From the New York kouros in the 6th century BC to Polykleitos' Doryphoros in the 5th century BC, Greek sculptors of **free-standing** male nudes paid more attention to the surface of the body than to its internal structure.'

How far do you agree with this statement? Give the reasons for your views and support them with details of **five** examples of free-standing male nudes from this period.

You might include discussion of:

- functions of the sculptures
- materials and techniques
- the representation of the body both stationary and in motion
- pattern and composition
- the representation of muscles, bones and other anatomical details
- the body as a three-dimensional object.

Do **not** write about statues by Praxiteles and Lysippos.

**[30 marks]**

**or**

**Option D**

1	3
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'The Tholos at Epidauros and the Philippeion at Olympia break the rules of Greek architecture more than the Propylaea and the Erechtheion on the Athenian Acropolis do.'

How far do you agree with this statement? Give the reasons for your views and support them with details of these buildings.

You might include discussion of:

- the functions of the buildings
- structure and materials
- the characteristics and use of the Orders
- exterior and interior decoration
- proportion and symmetry
- how far you think Greek architecture had rules.

**[30 marks]**

**END OF QUESTIONS**

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