



General Certificate of Education

Classical Civilisation

CIV1A Greek Architecture and Sculpture

Report on the Examination

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CIV1A Greek Architecture and Sculpture

Appreciation of the sculpture was generally perceptive and sensitive, reflecting some close observation of the works. By contrast, the architecture was far less well known or understood. This had a very serious effect on candidates' performance in Question 1(c) and, to a smaller extent, in Question 2(c).

Question 1

In part (a), recognition and dating of the sculptures illustrated was generally satisfactory. In part (b), most candidates made some attempt to assess the effectiveness of the two images. Opinions were divided, but the most successful responses were those which supported judgements with detailed references to the observable features of each sculpture. Answers to part (c) were generally disappointing. Few candidates were able to recall sufficient detailed knowledge either of the Temple of Zeus at Olympia or of earlier examples to support a convincing argument. Many regarded the chryselephantine statue of Zeus as an advance, but they did not seem aware that it was a later addition for which the architecture of the temple did not make provision.

Question 2

Most candidates correctly identified the function and subject matter of Photograph D in parts (a)(iii) and (iv). However, there was a greater degree of uncertainty over Photograph C in parts (a)(i) and (ii), and a significant number of candidates confused the Parthenon frieze showing (probably) a Panathenaic procession with one of the pediments. There were many perceptive answers to part (b) which correctly drew attention to the subtler, finer treatment of drapery in the Hegeso *stèle* compared to the Parthenon frieze (a contrast emphasised by the lighting of the two photographs). In explaining differences, the best candidates took into account not only chronology but also location and function. 'Catenaries' was a word more frequently used than understood.

Answers to part (c) were generally better than those to Question 1(c) and usually demonstrated some accurate knowledge of the Parthenon's function, contents and sculptural programme. However, there were relatively few attempts to relate the sculpture to any details of the architecture.

Question 3

The small number of answers to this question reinforced the impression that candidates had come to the examination better prepared on the sculpture than the architecture. Despite some informed work, arguments often failed to convince because recall of relevant knowledge, both of the characteristics of the Orders and of specific relevant buildings, was generally weak.

Question 4

The quality of answers covered the whole range from excellent to poor. A common reason for the latter was a failure, in selecting examples, to distinguish between groups and single figures, which were, in any case, irrelevant in this question. Many candidates made interesting observations on particular works, but they did not consistently justify their opinions by reference to visible details. The best answers set the discussion in an evaluative framework and, in an introductory and/or final overview, drew general conclusions appropriate to the evidence discussed. Among the best answers, it was pleasing to see that a few candidates were aware of the difficulties in reaching a fair assessment of the issue when so many of the relevant

free-standing works are either copies or, like the Riace bronzes, only partly preserved. A good number of candidates included grave *stelai* and architectural sculpture (usually pediments) in their discussion. However, it is worth noting that the prescribed funerary monuments should not be categorised as 'architectural' (although this distinction was not usually significant in the context of this particular question).