



**General Certificate of Education  
June 2011**

**Classical Civilisation 1021**

**Greek Architecture and Sculpture**

**AS Unit CIV1A**

**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.

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## 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**

<b>Level 4</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• accurate and relevant knowledge covering central aspects of the question</li> <li>• clear understanding of central aspects of the question</li> <li>• 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</li> <li>• ability generally to use specialist vocabulary when appropriate.</li> </ul>	<b>9-10</b>
<b>Level 3</b>	<p>Demonstrates</p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> <li>• some understanding of some aspects of the question</li> <li>• some evidence of analysis and/or evaluation appropriate to the question</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>6-8</b>
<b>Level 2</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>• some relevant opinions with inadequate accurate knowledge to support them.</li> </ul>	<b>3-5</b>
<b>Level 1</b>	<p>Demonstrates <b>either</b></p> <ul style="list-style-type: none"> <li>• some patchy accurate and relevant knowledge</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>• an occasional attempt to make a relevant comment with no accurate knowledge to support it.</li> </ul>	<b>1-2</b>

## LEVELS OF RESPONSE FOR QUESTIONS WORTH 20 MARKS

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"><li>• well chosen, accurate and relevant knowledge covering most of the central aspects of the question</li><li>• coherent understanding of the central aspects of the question</li><li>• ability to sustain an argument which</li><li>• has an almost wholly analytical and/or evaluative focus,</li><li>• responds to the precise terms of the question,</li><li>• effectively links comment to detail,</li><li>• has a clear structure</li><li>• reaches a reasoned conclusion</li><li>• is clear and coherent, using appropriate, accurate language and</li><li>• makes use of specialist vocabulary when appropriate.</li></ul>	<b>19-20</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"><li>• generally adequate, accurate and relevant knowledge covering many of the central aspects of the question</li><li>• understanding of many of the central aspects of the question</li><li>• ability to develop an argument which<ul style="list-style-type: none"><li>has a generally analytical and/or evaluative focus,</li><li>is broadly appropriate to the question,</li><li>mainly supports comment with detail and</li><li>has a discernible structure</li></ul></li><li>is generally clear and coherent, using appropriate, generally accurate language and</li><li>generally makes use of specialist vocabulary when appropriate.</li></ul>	<b>14-18</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"><li>• a range of accurate and relevant knowledge</li><li>• some understanding of some aspects of the question</li><li>• some evidence of analysis and/or evaluation appropriate to the question</li><li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li><li>• some ability to use specialist vocabulary when appropriate.</li></ul>	<b>9-13</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> a range of accurate and relevant knowledge</li><li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li><li>• <b>and</b> sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li></ul>	<b>5-8</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"><li>• <b>either</b> some patchy, accurate and relevant knowledge</li><li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li><li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li></ul>	<b>1-4</b>

**LEVELS OF RESPONSE FOR QUESTIONS WORTH 30 MARKS**

<b>Level 5</b>	Demonstrates <ul style="list-style-type: none"> <li>• well chosen, accurate and relevant knowledge covering most of the central aspects of the question</li> <li>• coherent understanding of the central aspects of the question</li> <li>• ability to sustain an argument which             <ul style="list-style-type: none"> <li>has an almost wholly analytical and/or evaluative focus,</li> <li>responds to the precise terms of the question,</li> <li>effectively links comment to detail,</li> <li>has a clear structure</li> <li>reaches a reasoned conclusion</li> <li>is clear and coherent, using appropriate, accurate language and</li> <li>makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>27-30</b>
<b>Level 4</b>	Demonstrates <ul style="list-style-type: none"> <li>• generally adequate, accurate and relevant knowledge covering many of the central aspects of the question</li> <li>• understanding of many of the central aspects of the question</li> <li>• ability to develop an argument which             <ul style="list-style-type: none"> <li>has a generally analytical and/or evaluative focus,</li> <li>is broadly appropriate to the question,</li> <li>mainly supports comment with detail</li> <li>has a discernible structure</li> <li>is generally clear and coherent, using appropriate, generally accurate language and</li> <li>generally makes use of specialist vocabulary when appropriate.</li> </ul> </li> </ul>	<b>20-26</b>
<b>Level 3</b>	Demonstrates <ul style="list-style-type: none"> <li>• a range of accurate and relevant knowledge</li> <li>• some understanding of some aspects of the question</li> <li>• some evidence of analysis and/or evaluation appropriate to the question</li> <li>• some ability to structure a response using appropriate language, although with some faults of spelling, punctuation and grammar</li> <li>• some ability to use specialist vocabulary when appropriate.</li> </ul>	<b>13-19</b>
<b>Level 2</b>	Demonstrates <ul style="list-style-type: none"> <li>• <b>either</b> a range of accurate and relevant knowledge</li> <li>• <b>or</b> some relevant opinions with inadequate accurate knowledge to support them</li> <li>• <b>and</b> writes with sufficient clarity, although there may be more widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>7-12</b>
<b>Level 1</b>	Demonstrates <ul style="list-style-type: none"> <li>• <b>either</b> some patchy, accurate and relevant knowledge</li> <li>• <b>or</b> an occasional attempt to make a relevant comment with no accurate knowledge to support it</li> <li>• <b>and</b> little clarity; there may be widespread faults of spelling, punctuation and grammar.</li> </ul>	<b>1-6</b>

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**Unit 1A**                      **Mark Scheme**  
**Greek Architecture and Sculpture**

**Section One**

**Option A**

- 01** *Identify the statues shown in Photographs A and B and give the approximate date of each.*

A: New York *kouros* [1] 610-590 [1] B: Anavyssos *kouros* [1] 540-530 [1] ( $\pm$  10 years in both cases)

(4 marks)

- 02** *What is the approximate size of both statues?*

life size / 1.5-2 metres [1]

(1 mark)

- 03** *To what extent do you think that the statue in Photograph B is an advance over the statue in Photograph A and to what extent are they similar? Give the reasons for your views.*

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- both *kouroi* in marble have stiff upright pose, faces rigidly looking straight ahead, weight evenly distributed between legs, one of which is in front of the other, perhaps to suggest walking but both feet flat on the ground; emphasis on symmetry with entire body vertical and eyes, chest, waist, knees all parallel to ground; main view from front, side and back views being separate and subsidiary with little attempt at transition; minor differences in hairstyle but predominantly similar in emphasis on regular, symmetrical curls and beaded pattern continuing down the neck to provide extra support etc.
- main difference in representation of musculature: New York *kouros* has relatively flat surface reminding of block from which it is carved divided up by pairs of repeated patterns to suggest chest, abdomen, knees, elbows; Anavyssos *kouros* has more rounded forms more suggestive of a real youth in his prime and of the possibility of animation etc.
- development also in representation of face: New York *kouros* has elongated form with large patterned eyes and no sense of structure; Anavyssos *kouros* has more natural shape with more realistically proportioned eyes and some suggestion of structure e.g. chin etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)



**04 The Athenians later used relief sculptures to commemorate the dead.**

**To what extent do you think relief sculptures were more effective memorials than the statues in Photographs A and B? Give the reasons for your views.**

**You might include discussion of**

- **the effectiveness of the statues in the photographs as memorials**
- **the grave monument of Hegeso**
- **the grave monument of Dexileos**
- **the funerary stele from the River Ilissos.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- New York and Anavyssos *kouroi*: both are imposing and display the idea of a youth in his prime rather than the visible reality, though Anavyssos is less symbolic and more representational than New York; both are generic and neither makes any attempt to provide individuality / emotion / context of death, apart from inscription beneath Anavyssos to Kroisos killed by 'violent Ares fighting in the front rank' etc.
- the grave monument of Hegeso: deceased shown seated taking jewellery from box given to her by standing female slave, the former at larger scale than latter to provide appropriate emphasis; a quiet intimate moment, perhaps epitomising stereotypical role of upper-class Athenian women, with both absorbed in their task, on which viewer intrudes; her feminine beauty emphasised by her idealised face shown in profile (like the *kouroi* this is not a portrait) and the fine transparent drapery, torso in three-quarter view, legs in profile etc.
- the grave monument of Dexileos: deceased shown clothed astride rearing horse in manner of horsemen on Parthenon frieze, linking private tragedy to public iconography; shown at a moment of triumph rather than his final defeat, he pierces naked enemy with bronze lance, providing dynamic downward diagonal against upward diagonal of horse and vividly portraying the context of his glorious but fatal heroism; sense of movement and struggle enhanced by drapery, raised position of defeated enemy, straining of image against pedimental top and extension of victim's left knee forward at bottom edge, and illusion of depth created by overlap of horse's legs with victim's right leg and arm; as with Anavyssos *kouros*, image supplemented with inscription, which uniquely records date of birth, perhaps to clarify that Dexileos too young to have been involved in any of the anti-democratic coups which the cavalry had supported, as a punishment for which they were sent on the expedition which led to his (undeserved) death etc.
- the funerary *stèle* from the River Ilissos: whereas in the other two *stelai* the relief carving enabled appropriate action poses for the deceased while retaining the strict frontality of the monument itself, the naked image of the deceased on the Ilissos *stèle* gazes outwards towards the viewer with an expressionless stare, more in the way of *kouroi*; however, unlike the upright rigidity of *kouroi*, this deceased relaxes against stone / wall in way which emphasises the curves and structure of well-toned musculature; addition of crouching boy who appears to have cried himself to sleep and of old man sorrowfully contemplating youth while hunting dog sniffs ground adds pathos to scene not present in earlier examples; the viewer sees the deceased in the presence of the bereaved and so the focus is as much on his relationships as on his physique and the tragedy of an early death before old age etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

**Option B**

**05 In Plan C, identify the parts of the Parthenon labelled 1, 2 and 3.**

1: *pronaos* / porch [1] 2: *naos* / *cella* / room for statue [1] 3: *adyton* / *opisthodomos* / treasury [1]

(3 marks)

**06 From which part of the Parthenon do the sculptures shown in Photograph D come?**

(east) pediment [1]

(1 mark)

**07 What myth is shown in the group from which the statues in Photograph D come?**

birth of Athena [1]

(1 mark)

**08 How effective do you consider the sculptures shown in Photograph D? Give the reasons for your views.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- partial figures of Helios' horses rising from pediment floor give a time to the event, fit the acute corner angle and direct the viewer's gaze back to central drama etc.
- reclining male nude, perhaps Dionysos, again well matched to slope of gable, is confident virtuoso piece of sculpture in its own right with well-toned fleshy musculature responding to twists of pose and to pull of gravity with vivid representation of internal structure; figure perhaps surprisingly calm in presence of Hephaistus' extraordinary midwifery, with back to drama and focus rather on rising horses etc.
- drapery on which male nude reclines leads eye right to three goddesses, clothed by contrast and convention, whose poses rise in crescendo of agitation towards centre; raised arm and outstretched knee of middle figure makes link to standing goddess; folds of drapery represented by sharp ridges with deep-cut troughs to create shadows and suggest movement and drama, especially emphasised on figure far right in photograph with flow of skirt across legs, the curves of which lead eye up to head turned to action in centre; close relationship of seated figures perhaps represents Kore / Persephone and Demeter, right goddess perhaps Artemis etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**09 To what extent is the Parthenon a development from the earlier temples at Olympia and Paestum which you have studied? Give the reasons for your views and support them with details of the Parthenon and at least two of the earlier temples.**

**You might include discussion of**

- **functions**
- **materials**
- **layout, size and proportions**
- **refinements**
- **decoration**
- **the use of Ionic features in a Doric temple.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- functions: Olympia and Paestum temples apparently standard functions of housing statue (Paestum Hera 1 perhaps 2 statues; Olympia chryselephantine Zeus later addition) and storing offerings, treasure etc.; Parthenon primarily to display as well as house chryselephantine Athena Parthenos and other treasure with no known associated altar / cult etc.
- materials: Olympia Hera – mud brick walls and originally wooden columns (later stone) on stone foundations with terracotta tiles and *akroterion*; Olympia Zeus and Paestum temples – predominantly local stone (Olympia limestone, Paestum travertine) covered in stucco; terracotta decoration at Paestum; imported marble for roof and sculptures at Olympia Zeus; Parthenon – also local stone, but in this case high quality Pentelic marble etc.
- layout, size and proportions: all rectangular raised on stylobate (2 steps instead of 3 at Olympia Hera) surrounded symmetrically by peristyle of Doric columns (Olympia Hera – 6 x 16; Paestum Hera 1 – unusual 9 x 18; Paestum Hera 2 – 6 x 14; Paestum Athena and Olympia Zeus – 6 x 13 as became canonical; Parthenon – scaled up 8 x 17, but proportionately narrower to provide more space for central rooms) and containing central structure with *pronaos* (*distyle in antis* except Paestum Hera 1 with 3 columns, Paestum Athena with 6 Ionic columns to form deeper porch, Parthenon with 6 Doric columns to form wide, shallow porch), which provides entry to main room *naos* to house statue etc. with columns to support roof in larger examples (spur walls at Olympia Hera; central row of single columns at Paestum Hera 1; 2 rows of 2-tier columns at Olympia Zeus, Paestum Hera 2 and Parthenon, continued behind statue in Parthenon for better display of statue), and *opisthodomos*, a symmetrical false porch matching *pronaos* (but Paestum Hera 1 entered from *naos*, absent at Paestum Athena because of small scale and enlarged *pronaos*, Parthenon provides entry to 4<sup>th</sup> room *adyton* not in Olympia / Paestum temples to house dedications / treasure) etc.; at time of construction Olympia Zeus largest Doric temple in mainland Greece, but subsequently capped by Parthenon etc.
- refinements: Paestum Hera 1 very pronounced *entasis*; Olympia Zeus and Paestum Hera 2 more subtle curvature of column profiles; Parthenon develops this with thinner, more elegant columns, with greater inward lean at corners on stylobate which is slightly curved to rise in centres of each side etc.
- decoration: Olympia Hera – only painted terracotta disc *akroterion* survives; Paestum Hera 1 – carved patterns on underside of *echinus* etc.; Paestum Athena – painted terracotta on entablature; Olympia Zeus – both pediments decorated with stories (1 local), external metopes plain but 12 above *pronaos* and *opisthodomos* show Labours of Herakles, *akroteria* of Nikai added later; Parthenon – both pediments decorated with local stories with twice as many figures as at Olympia Zeus, all 92 metopes carved with 4 stories probably representing triumph of (Athenian / Greek) civilisation over (Persian) barbarism, Ionic frieze running full length of inside of peristyle apparently showing Panathenaic procession etc.
- mixing Doric with other orders: Paestum Athena *pronaos*; Parthenon Ionic frieze and 4 Ionic columns in *adyton*.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section Two

### Option C

- 10 ***Judging from the Erechtheion, Temple of Apollo at Bassae, Tholos at Epidauros and Philippeion at Olympia, how innovative do you think Greek architects were in the later 5<sup>th</sup> and 4<sup>th</sup> centuries BC? Give the reasons for your views.***

***You might include discussion of***

- ***the functions of these buildings***
- ***traditional and new elements in the buildings***
- ***layout and proportions***
- ***combining the orders***
- ***exterior and interior decoration.***

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- functions: Erechtheion – unique solution to particular set of functions / problems to accommodate various cults spread over uneven ground celebrating Athens' antiquity and autochthony, to house ancient olive statue of Athena Polias and to provide climax for culmination of Panathenaic procession and landmark from Agora etc.; Bassae – unknown whether unusual internal arrangements reflect requirements of particular cult; Epidauros – part of cult of healing god Asklepios, perhaps to house sacred snakes in underground labyrinth, perhaps representing his cenotaph etc.; Philippeion - initially to commemorate Philip of Macedon's victories in chariot races at Olympia, but also at Chaironeia 338 BC in which gained control of virtually all mainland Greece; after his assassination completed as memorial to father by Alexander etc.
- traditional elements: all stone structures (Erechtheion marble, Bassae, Epidauros and Philippeion limestone covered with stucco for main structure and marble for any sculptural decoration) built on post and lintel principle and decorated broadly within conventions of the orders; Erechtheion – basic rectangular core with hexastyle E façade in front of part apparently housing statue; Bassae – basically traditional temple layout on foundations of earlier temple with 3-step stylobate and peristyle of columns (unusually 6 x 15) surrounding core of *pronaos*, *naos* and *opisthodomos* etc.; Epidauros – adapts conventions of rectangular structure to circular one with peristyle on 3-step stylobate surrounding circular *naos* etc.; Philippeion – circular peristyle on 3-step stylobate surrounding circular *naos* as at Epidauros to provide shelter and show-case for statues celebrating (as convention) athletic and (not unprecedented cf. Paionios' Nike) military victory but use of chryselephantine instead of marble / bronze as adjacent chryselephantine Zeus etc.
- layout and proportions: Erechtheion – *naos* divided into separate rooms without access E to W to accommodate various cults over uneven terrain which could not be levelled because of sanctity of sites; Caryatid porch projecting from one end of otherwise flat S wall encroaches on temple destroyed by Persians etc.; N porch projects asymmetrically at larger scale from one end of N wall and extends beyond it to provide access both to rear of temple and to garden in which Athena's sacred olive tree etc.; ground level at W significantly lower than at E so that raised engaged columns used instead of standard arrangement as at E etc.; Bassae – faces N with unusual door in E side opening into extended part of *naos*, resulting in a slightly longer than usual building in proportion to its width etc.; Epidauros and Philippeion – see above
- combining the orders: Erechtheion – wholly Ionic; Bassae – wholly Doric exterior, *naos* with Ionic half-columns (unusual volutes) on spur walls and free-standing prototype Corinthian column supporting Ionic frieze (2 myths) etc. Epidauros – exterior 26 Doric columns, interior 14 Corinthian columns, a development from those at Bassae, inside etc.; Philippeion – 18 external Ionic columns, striking clash with Doric of e.g. temple of

- Zeus, unusually with volutes on all 4 sides because of curve, supporting frieze which included solemism of Doric dentils; engaged Corinthian columns inside etc.
- exterior and interior decoration: Erechtheion – no internal decoration as standard, but exterior exceptionally elaborate version of Ionic with bands of pattern linking building's different levels, figured frieze pegged into blue-grey Eleusinian marble and Caryatids *Korai* (cf. Siphnian Treasury) with various interpretations of their symbolism replacing columns above wall to support flat roof of porch, providing visual link to Parthenon and perhaps reception committee for end of Panathenaic procession etc.; Bassae – plain exterior as characteristic of Doric order, but apparently with 12 sculpted metopes over *pronaos* and *opisthodomos* as at Zeus Olympia and surprising Ionic decoration in interior as above etc.; Epidauros – highly decorated inside and out; metopes carved with large rosette as on adjacent temple rather than story; conical roof culminates in marble *akroterion* consisting of palmettes and twisted scrolls emerging from basket of acanthus providing link with Corinthian capitals inside; peristyle ceiling coffers with acanthus leaves and flower; intricately carved doorway cf. Erechtheion; *naos* perhaps illuminated with windows; wall painted with frescoes; floor paved with lozenges of darker and lighter stone leading eye to central pit giving access to labyrinth; ceiling decorated with even more elaborate coffers than peristyle etc.; Philippeion – huge bronze poppy head on apex of conical roof; windows in *naos* wall probably provided view of chryselephantine statues of Philip II, wife Olympias, mother Eurydike and son Alexander decoratively displayed within encircling Corinthian half-columns etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Option D

- 11 **To what extent do you think Myron, Polykleitos, Praxiteles and Lysippos deserve their high reputations as sculptors? Give the reasons for your views.**

**You might include discussion of**

- **the representation of anatomy**
- **the actions that are portrayed**
- **pose, gesture and facial expression**
- **the purposes for which the sculptures were made**
- **the relationship between the viewer and the sculptures**
- **the significance of the sculptures.**

Answers may include discussion of a range (but **not** necessarily all) of **e.g.**

- the fame of all evidenced by frequency of copies (usually marble), which (with possible exception of Hermes and Dionysos) is all that survives of prescribed works; Doryphoros and Knidia particularly influential on other sculptors' works etc.
- Myron Discobolos: exploits the high tensile strength of hollow-cast bronze but in crouching rather than upright pose such as Artemision Zeus / Poseidon to create a freeze-frame image of an idealised, well-muscled athlete in dynamic motion, breaking completely with the traditional tendency towards symmetry by creating a marked contrast between the zigzag outline of one side and the curved outline of the other, through which the projecting head suggests direction of throw, but (at least in copies) calm effortless expression and rather 2-dimensional (as if detached from metope) with consequently abrupt transition in torso between chest and thighs and only one satisfactory viewpoint etc.
- Polykleitos Doryphoros: as an illustration of his theory of proportion (*kanon*), adapts the upright *kouros* pose by distributing the weight unevenly with one foot raised, turning head, raising one arm holding spear and tilting head and shoulders in opposite direction

to hips and knees to create a figure poised in gentle, confident, unruffled motion, with rather stocky proportions, emphatic (at least in copies) body structure and musculature plausibly responding to action, a central fluid vertical curve, contrapposto and carefully balanced chiasmic contrasts between tense and relaxed, straight and bent limbs, ensuring there is interest in all four cardinal viewpoints etc.

- Praxiteles Hermes and Dionysos: combines Kephisodotos' maternal image of Eirene and Ploutos with Polykleitos' image of a nude male with curve and contrapposto, though with less heavily emphasised muscles and less stocky proportions to create a novel, perhaps slightly unsettling image of gods relaxing and at play, a private moment into which viewer intrudes, best seen from the front etc.
- Praxiteles Apollo Sauroktonos: apparently sends up Apollo's epic slaying of Pytho by portraying him as lolling, languorous youth teasing a harmless lizard, retaining Polykleitos' S-curve and contrapposto but in an androgynous figure, whose (in)action is only really comprehensible from the front etc.
- Praxiteles Knidian Aphrodite: applies the principles with which Polykleitos had portrayed the male nude to the female, a revolutionary revelation (though late 5<sup>th</sup> cent. transparent drapery style provided tantalising glimpses) in which the viewer becomes voyeur of an intimate moment while goddess teasingly advertises what she seeks to conceal, displayed in a circular structure enhancing its erotic appeal by encouraging inspection from all angles etc.
- Lysippos Apoxyomenos: an image of an athlete engaged in a mundane rather than victorious activity with arms stretched out in front towards spectator, blocking view and so encouraging movement around figure and appreciation of a truly 3 dimensional form, though without the viewer being drawn into the drama as in Knidian Aphrodite etc.

Apply Levels of Response at beginning of Mark Scheme.

*(30 marks)*

**Assessment Objectives Grid**  
**Unit 1A Greek Architecture and Sculpture**

**Section 1**

Either  
**Option A**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>01</b>	4	-	4
<b>02</b>	1	-	1
<b>03</b>	5	5	10
<b>04</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

Or  
**Option B**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>05</b>	3	-	3
<b>06</b>	1	-	1
<b>07</b>	1	-	1
<b>08</b>	5	5	10
<b>09</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Section Two**

Either  
**Option C**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>10</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

Or  
**Option D**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>11</b>	12	18	30
<b>TOTAL</b>	<b>12</b>	<b>18</b>	<b>30</b>

**OVERALL**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>TOTAL</b>	<b>30</b>	<b>35</b>	<b>65</b>
<b>%</b>	<b>46%</b>	<b>54%</b>	<b>100%</b>

UMS conversion calculator [www.aqa.org.uk/umsconversion](http://www.aqa.org.uk/umsconversion)