



General Certificate of Education
Advanced Subsidiary Examination
January 2012

Classical Civilisation

CIV1A

Unit 1A Greek Architecture and Sculpture

Friday 13 January 2012 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. Do **not** use pencil or gel 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 **Photographs A** and **B** which are printed on pages 4 and 1 respectively. Answer Questions 01 to 06 below.

- 0 1** Identify the building shown in **Photograph A** and give its approximate date. (2 marks)
- 0 2** What name is generally given to the statues labelled **1**? (1 mark)
- 0 3** The building shown in **Photograph A** includes the site of the contest between Athena and Poseidon for the patronage of Athens. Give **one** way in which this contest is commemorated in or outside the building. (1 mark)
- 0 4** The statue in **Photograph B** comes from a scene on the Parthenon showing this contest. From which part of the Parthenon does this sculpture come? (1 mark)
- 0 5** How far is the building in **Photograph A** different from a standard Greek temple **and** how far is it similar? Explain your answer with reference to **Photograph A** and your knowledge of other temples. (10 marks)
- 0 6** To what extent is the sculpture in **Photograph B** typical of the quality of the free-standing **and** relief sculptural decoration of the Parthenon? Give the reasons for your views.

You might include discussion of

- how effectively the sculpture in **Photograph B** represents a male nude, suits its position on the Parthenon and contributes to the scene of which it is part
- other representations of the male body on the Parthenon in a variety of poses both free-standing and relief
- representations of females on the Parthenon
- the clarity and visual interest of the scenes portrayed and their relationship to the architecture and functions of the Parthenon. (20 marks)

OR

Option B

Open out the photographic insert and study **Photographs C** and **D** which are printed on pages 2 and 3 respectively. Answer Questions 07 to 10 below.

0 7 Give the name of the statue shown in **Photograph C** and the name of the sanctuary where it was displayed. *(2 marks)*

0 8 Identify the statue shown in **Photograph D**, its sculptor **and** the sanctuary where it was set up. *(3 marks)*

0 9 'The use of marble in the statue in **Photograph D** is more effective than the use of bronze in the statue in **Photograph C**.' How far do you agree? Give the reasons for your views. *(10 marks)*

1 0 How successfully do you think **other 5th-century** sculptors used the hollow-cast bronze technique? Refer to **at least four** examples and give the reasons for your views.

You might include discussion of

- at least four of the Tyrannicides, Zeus / Poseidon from Artemision, Riace Warriors, Myron's Diskobolos and Polykleitos' Doryphoros
 - pose
 - representation of muscle and bone structure
 - movement
 - creating a range of viewpoints
 - the addition of other materials.
- (20 marks)*

Turn over for the next question

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
---	---

'When designing a Doric temple, architects had little opportunity to be creative.'

To what extent do the **Doric** temples you have studied support this judgement? Give the reasons for your views and support them with reference to **at least four** examples.

You might include discussion of

- functions
- materials and structure
- layout, size and proportions
- external and internal decoration
- combining Doric with other Orders
- refinements.

(30 marks)

OR**Option D**

1	2
---	---

How successfully do you think Kephisodotos, Praxiteles **and** Lysippos involve the viewer in what is happening in their sculptures? Refer to **all three** sculptors in your answer and give the reasons for your views.

You might include discussion of

- the subjects they portray
- pose, gesture and facial expression
- interaction between figures in group compositions
- emotion
- the range of viewpoints.

(30 marks)

END OF QUESTIONS