



**General Certificate of Education  
January 2013**

**Classical Civilisation 1021**

**Greek Architecture and Sculpture**

**AS Unit 1A**

**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 students' 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 students' 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.

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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 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**

<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<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>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><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>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>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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>	<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 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>	<p>Demonstrates</p> <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>	<p>Demonstrates</p> <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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**Mark Scheme**  
**Unit 1A      Greek Architecture and Sculpture**

**Section 1**

**Option A**

**01    In which city was the temple shown in Plan A built and to whom was it dedicated?**

Paestum / Poseidonia [1] Athena / Ceres [1]

(2 marks)

**02    At approximately what date was the temple shown in Plan A built?**

late 6<sup>th</sup> century / any date 530-500 (BC) [1]

(1 mark)

**03    Identify the temple shown in Plan B and give the date when it was built.**

Parthenon [1] any date 450-430 (BC) [1]

(2 marks)

**04    To what extent does the temple shown in Plan B represent a different approach to temple design and decoration from the temple shown in Plan A? Give the reasons for your views and support them with details from the plans and your other knowledge of these temples.**

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- both rectangular, stone (Paestum travertine, Parthenon marble), post and lintel, predominantly Doric constructions with low-pitched roof on 3-step base facing east with central room for housing statue preceded by porch and whole structure surrounded by colonnade of canonical ratio (though Parthenon enlarged to 8 x 17) etc.
- Paestum Athena: enlarged decorative *pronaos*, no *opisthodomos*; Parthenon: shallow symmetrical *pronaos* and *opisthodomos*, former with access to *naos*, latter with access to *adyton* etc.
- both include some Ionic features – Paestum Athena: Ionic columns in *pronaos*; Parthenon: Ionic columns in *adyton* and continuous Ionic frieze in peristyle apparently showing Panathenaia etc.
- both add decoration to structure – Paestum Athena: painted terracotta on entablature (no shelf to support pediment sculpture); Parthenon: unprecedented 92 carved metopes, 2 pediments filled with unprecedented number of figures, Ionic frieze, so emphasis on narrating appropriate myths / events rather than abstract pattern etc.
- Paestum Athena of moderate size (so no support inside *naos* needed) at top of gently sloping town with associated altar to east, whereas Parthenon of huge size visible from afar on crest of acropolis with no known specifically related altar and designed not just to house but to display chryselephantine statue in proportionately widened *naos* between structurally necessary 2-tier colonnades and in front of 2-tier columnar backdrop, to store treasure in separate *adyton*, and to be symbol of Athens' devotion to Athena and consequent success etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)



**05 How effectively did Greek architects combine Doric with the Ionic and Corinthian Orders in these and other buildings you have studied? Give the reasons for your views.**

**You might include discussion of:**

- **the temples shown in Plans A and B**
- **the Propylaea**
- **the Temple of Apollo at Bassae**
- **the Tholos at Epidauros.**

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Paestum Athena (temple A): Ionic *pronaos* of proportionately large size and consequently no *opisthodomos* etc.
- Parthenon (temple B): 4 Ionic columns (invisible from outside) in *adyton* provide structural support with elegance (problems of Doric proportions) appropriate to treasury; continuous Ionic frieze around peristyle appropriate medium for representing procession, visible at steep angle in sections between columns etc.
- Propylaea: uses Ionic columns internally (as in Parthenon *adyton*) as structural supports either side of passageway inside otherwise austere Doric building, but here contrast very noticeable to all visitors passing through and lead eye to elaborately painted coffered ceiling etc.
- Bassae: Doric exterior but in *naos* highly innovative use of Ionic half-columns (with unusual volutes) attached to short spur-walls with no structural significance other than to support continuous Ionic frieze showing 2 myths lit obliquely from east-facing side door in back part of *naos* separated by prototype Corinthian column (which may have substituted for statue) perhaps to form setting for local ritual etc.
- Epidauros Tholos: exterior adapted conventions of rectangular structure to circular one but highly decorative (metopes carved repetitively with decorative rosettes (as adjacent temple) rather than narrative, peristyle had elaborate coffers and conical roof culminated in marble *akroterion* consisting of palmettes and twisted scrolls emerging from basket of acanthus) and prepares visitor for lavish internal decoration with even more splendid coffers, more sophisticated Corinthian columns than at Bassae and floor paved with lozenges of darker and lighter stone leading eye to central pit giving access to labyrinth, which perhaps housed sacred snakes, all perhaps representing Asclepius' cenotaph and having significant function / meaning in healing rituals etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

### **Option B**

**06 From which temple does the sculpture in Photograph C come and what was the approximate date of the sculpture?**

Aphaia / at Aegina [1] late 6<sup>th</sup> cent. / any date 520-490 (BC) [1]

(2 marks)

**07 From which temple does the sculpture in Photograph D come and what was its approximate date?**

Zeus (at Olympia) [1] any date 470-450 (BC) [1]

(2 marks)

**08 Both sculptures show the same goddess. Who is she?**

Athena [1]

(1 mark)

**09 To what extent does the sculpture in Photograph D represent a different approach to sculpting the goddess from the sculpture in Photograph C? Give the reasons for your views and support them with details from both sculptures.**Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- C (Aphaia): carved in round (as central figure of pediment), rigidly vertical and forward-facing with little suggestion of movement apart from turned left foot, apart from holding of spear and shield emphasis on symmetry in flat patterning of *peplos* and hair, focus on symbols of power (helmet, bronze gorgon on aegis, bronze spear and shield), not engaged in fighting (which, in present reconstruction, moves sideways away from her) etc.
- D (Olympia Zeus): carved in relief on one of series of 12 metopes showing Labours of Herakles (Athena appears in 4 with changes in her portrayal paralleling that of Herakles); body faces forward with continued emphasis on symmetry of still rather flat fabric but with bent right knee making some suggestion of body beneath; head turned (somewhat awkwardly) to look in profile at main scene in which (unlike C) she intervenes, assisting Herakles in supporting sky, with easy grace in contrast to his strain; absence of helmet, aegis, shield (though still with spear held vertically against edge of metope) emphasises her care and support rather than militaristic image etc.

Apply Levels of Response at beginning of Mark Scheme.

(10 marks)

**10 ‘Sculptures in pediments tell a story more clearly than those on metopes.’****To what extent do you agree with this statement? Give the reasons for your views with reference to specific examples.****You might include discussion of:**

- **sculptural techniques**
- **shape, size and position on a temple**
- **number of figures and relationships between them**
- **the use of colour and additional materials.**

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- metopes: roughly square shapes normally limit number of figures to 2-3; relief carving of marble limits representation of depth; dark paint of background further isolates figures from any naturalistic setting, but brighter colours used on figures enable them to stand out, effect further enhanced by additions in bronze which catch light and make possible inclusion of some attributes (e.g. Athena’s spear) not possible in marble etc.
- Olympia Zeus metopes: position inside peristyle over entrances to *opisthodomos* and *pronaos* limits visibility and makes it impossible to view scenes as continuous series; strict chronological order varied to provide suitable images at end of each row, effective juxtaposition of images etc.; each ‘snapshot’ carefully chosen to be representative of each Labour, provided viewer already has basic knowledge; makes some attempt to portray Herakles’ increasing maturity and changes in mood; also varies portrayal of Athena (though born fully grown, she can appear in different guises) etc.
- Parthenon metopes: surviving south metopes appear to give series of wedding album snapshots of single event, thus originally providing more narrative detail (often now lost

through destruction of significant weapons etc. and difficult to identify key figures) but some successfully portray Centaurs' brutish barbarity and through different compositions (some more successful than others) show their defeat no easy task and came at cost of several Lapith lives; different effect from Olympia as in surviving south metopes no tutelary deity in evidence; clearly visible on outside of building (though when *in situ* south probably least visited); compositions which seem most dramatic when viewed in isolation in photographs / museum pushed beyond 'frame' of metope when on temple and so to some extent competed with architecture etc.

- pediments: triangular shape with platform allowed three-dimensional free-standing figures but required some care if figures at corners were to be both convincingly at same scale as central figures and involved in action; use of paint and bronze as for metopes etc.
- Aphaia pediments: battle scenes probably on different occasions at Troy presided over by Athena; on earlier west, movement of duellists centrifugal away from static Athena towards fallen warriors who, though at appropriate scale, seem incongruous (to modern viewers at least) because of their rictus mortis; on later east, movement inwards from more plausible fallen warriors towards Athena who engages in action; recognisable Herakles identifies specific occasion of battle etc.
- Olympia E pediment: provides dignified image entirely in keeping with architecture; river gods in corners provide location for line-up before chariot race, but previous knowledge of outcome needed to respond fully to gestures of youth and seer and understand significance of what is being shown under watchful eye of Zeus etc.
- Olympia W pediment: violent scene in dramatic contrast to E, easily identifiable through inclusion of centaurs, with individual battles broadly symmetrically arranged but with enough differences to provide interest, all overseen by Apollo etc.
- Parthenon E pediment: Athena's birth on Olympus, news of which spreads with decreasing drama to corners, where this single moment marked by chariots of rising Sun and sinking Moon / Night etc.
- Parthenon W pediment: at centre Athena and Poseidon dramatically crossing over in contest for patronage of Athens witnessed by early kings / heroes and families; as at Olympia E, river gods apparently indicate location etc.

Apply Levels of Response at beginning of Mark Scheme.

(20 marks)

## Section 2

### Option C

- 11 ***'When sculpting a free-standing statue of a human male nude in the 5<sup>th</sup> century BC, the main priority was to create as lifelike an image as possible.'***

***To what extent do you disagree with this statement? Give the reasons for your views and support them with details from five examples.***

***You might include discussion of:***

- ***the Kritios Boy***
- ***the Tyrannicides***
- ***the Riace Warriors***
- ***Myron's Diskobolos***
- ***Polykleitos' Doryphoros.***

***Do not write about gods, or statues from the 6<sup>th</sup> and 4<sup>th</sup> centuries BC.***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Kritios Boy: from *kouroi* retains upright pose with arms by side and one foot in front of other; hair stylised with incised grooves as in bronze; hollow eyes filled separately as in bronze statue; L hip raised above R in response to uneven distribution of weight on legs making pose more plausible than that of *kouroi* and beginning to imply structure to body below surface that responds to movement; turn of head also breaks rigidity and suggests possibility of movement; votive function etc.
- Tyrannicides: replacement in bronze by Kritios and Nesiotes c.477 of monument to what was regarded as defining moment in development of democracy and celebration of Athens as vigorous, daring, fearless etc.; creates contrasting characters in dynamic poses with limbs raised in action away from body with effective viewpoints from variety of angles; Harmodius strides heroically forward, sword raised for chopping blow but recklessly leaving body exposed; Aristogeiton, more wary, holds cloak in front for protection, with sword low; difference in age essential to story but mainly shown through presence / absence of facial hair and in modelling of face – in copies at least, little difference in portrayal of body apart from characterisation in pose etc.
- Riace Warriors: two upright male nudes in bronze surviving from group, presumably monument, with heads turned slightly and weight unevenly distributed, with effective *contrapposto*, arms detached from body and holding military equipment, muscles generally responding to pose and differentiation in character etc.; precise torso musculature, bulging veins on wrists, copper nipples, silver teeth, infilled eyes; but deep groove on chest and back, extension of 'iliac crest' round back and long legs in proportion to torso etc.
- Diskobolos: attempts representation in bronze of mid-action crouching position with unsupported arm holding discus and (from main viewpoint) asymmetrical zigzag and curved outlines through latter of which head extends to suggest direction of throw, but (in copies at least) lacks realistic twisting of body, is relatively flat image with limited number of satisfactory viewpoints and rather than being a freeze-frame of a continuous action synoptically brings together a plurality of different moments etc.
- Doryphoros: upright male figure in bronze in perfect equilibrium, plausibly articulated but neither obviously walking nor clearly stationary, head slightly turned, arms detached from body, weight unevenly distributed, hips and shoulders tilting in opposite directions in *contrapposto* as appropriate to pose, chiasmic representation of tense and relaxed limbs, contrast between straight limbs on one side and bent limbs on other, an illustration of Polykleitos' mathematically derived proportions and ratios in *Kanon*, superficially appearing natural but rather an artificial creation of perfectly poised idealised physique with perfectly balanced opposites (Pliny's oxymoron 'viriliter puerum' expresses some of its artificiality) etc.

Apply Levels of Response at beginning of Mark Scheme.

(30 marks)

### Option D

12 ***'In the 4<sup>th</sup> century BC, sculptures of females were more innovative than sculptures of males.'***

***To what extent do you agree with this statement? Give the reasons for your views and support them with reference to at least five sculptures.***

***You might include discussion of:***

- ***human females such as the grave monument of Hegeso***
- ***goddesses such as Kephisodotos' Eirene and Ploutos, and Praxiteles' Knidian Aphrodite***
- ***human males such as the grave monument of Dexileos, the funeral stele from the River Ilissos, and Lysippos' Apoxyomenos***
- ***gods such as Praxiteles' Hermes and Dionysos, and Apollo Sauroktonos***
- ***Marathon Boy***

Judgements may be supported by discussion of range (but **not** necessarily all) of **e.g.**

- Hegeso: deceased seated taking jewellery from box proffered to her by smaller standing female slave, quiet, intimate moment epitomising stereotypical life of secluded upper-class Athenian woman, both absorbed in what they are doing together, on which viewer intrudes (as should not have done in life); clinging drapery, in this case more decorative than erotic, typical of date etc.
- Eirene and Ploutos: allegorical representation of Peace nurturing Wealth for public display in Athenian agora expresses political aspiration through domestic and maternal image; modestly draped and well-rounded Eirene reflecting stereotypical image of fecund maternity holds and gazes lovingly and protectively at Ploutos, who gazes back in mutual affection and infantile dependence etc.
- Knidian Aphrodite: shockingly naked for display in sanctuary apparently in round structure (though this may postdate statue) which distances spectator but encourages circulation; portrayed in properly solitary act (whether mundane or ritual), she teasingly advertises what she seeks to conceal as she is intruded upon, subject to male gaze as he moves round changing role from witness to participant in drama that could be both playful and dangerous etc.
- Dexileos: commemorated as conventional male hero triumphant over defeated warrior; clothed (rather than heroic nudity) astride rearing horse (in manner of Parthenon frieze), piercing naked enemy with bronze lance that provides strong dynamic downward diagonal against upward diagonal of horse, with flowing cloak providing further drama in action-man scene etc.
- River Ilissos *stèle*: naked image of deceased gazes out at viewer with expressionless stare in manner of *kouroi* (though unlike *kouroi* relaxed in way that emphasises curves and structure of well-toned muscular body in 4<sup>th</sup> century style); but though deceased is very visible to viewer, clearly not seen by mourners who comprise crouching boy who has apparently cried himself to sleep, old man looking in youth's direction without apparently seeing or engaging with him, and sniffing dog; so emphasis on absence of deceased to bereaved and so, more than hitherto, on emotion etc.
- Apoxyomenos: naked athlete but performing mundane task of cleaning after exercise rather than glorious moment of victory; outstretched arm prevents single clear view of musculature and invites viewer to walk around as if image on same level rather than raised above by success etc.
- Hermes and Dionysos: represents moment of ease in presumably well-known myth; Hermes with more elongated, elegant male form with more prominent S-curve than Doryphoros presented as relaxed member of family of Olympian gods; transfer of

Kephisodotos' image from female to male produces unconventional, perhaps challenging relationship; emphasises moment of quiet playful teasing, with grapes (focal point of gaze) foretelling Dionysos' future role; viewer intrudes into private, intimate moment, with perhaps some changes in their relationship suggested from different angles of viewing etc.

- Apollo Sauroktonos: apparently sends up Apollo's epic slaying of Pytho by portraying him as lolling, languorous, indolent youth teasing harmless lizard retaining Polykleitos' *contrapposto* but in an androgynous figure etc.
- Marathon Boy: in bronze, shows youth in relaxed pose, head turned and tilted to left, one arm outstretched slightly above head, the other held out horizontally with S-curve running through body, one weight-bearing leg straight, the other relaxed and bent back at knee, idealised face, body generally anatomically correct with firm but not exaggerated muscles, in many ways similar to Apollo Sauroktonos but mirror-image 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>	2	-	2
<b>02</b>	1	-	1
<b>03</b>	2	-	2
<b>04</b>	5	5	10
<b>05</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>06</b>	2	-	2
<b>07</b>	2	-	2
<b>08</b>	1	-	1
<b>09</b>	5	5	10
<b>10</b>	8	12	20
<b>TOTAL</b>	<b>18</b>	<b>17</b>	<b>35</b>

**Section 2**

**Either**  
**Option C**

	<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>

**Or**  
**Option D**

	<b>AO1</b>	<b>AO2</b>	<b>TOTAL</b>
<b>12</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>