GCE

Classics: Classical Civilisation

Advanced GCE

Unit **F388:** Art and Architecture in the Greek World

Mark Scheme for June 2013

Annotations

Annotation	Meaning
✔	worthy of credit
F	errors of fact
S(p)	misspellings
P	errors of punctuation
E	errors of grammar and expression
∧	omissions
R	irrelevant material;
?/!	improbable or confused statements
REP	conspicuous repetition
L?	illegible words
......	Highlight

Question			Answer	Marks	Guidance	
					Content	**Levels of response**
1	**(a)**		**'The major architectural achievement of the 5th century BC.' How far would you agree with this description of the temple of Zeus at Olympia?** Candidates should show detailed knowledge of the plan and architecture of the temple of Zeus at Olympia. Architectural achievement: • the monumental size of the temple; • dwarfs everything in the sanctuary; • no limit on expense; • quality of sculpture; • later addition of the chryselephantine statue of Zeus, grander than the statue of Athena in the Parthenon. Not the Architectural achievement: • out of proportion with other buildings in the sanctuary; • limited by the available space and other buildings/structures; • built of local limestone; • classic Doric architecture could be considered dull; • there were other more impressive temples in 5th century. Answers may also include discussion of other temples to show whether or not the temple of Zeus was the architectural achievement of the 5th century.	25	Some credit may be given to knowledge of the sculptural decoration but this should not form the main part of the discussion.	**AO1 = 10** Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 **AO2 = 15** Level 5 14–15 Level 4 10–13 Level 3 6–9 Level 2 3–5 Level 1 0–2

Question			Answer	Marks	Guidance	
					Content	**Levels of response**
	(b)		**'Impressive but not very practical.' Do you think this statement applies more to the buildings and layout of the sanctuary of Zeus at Olympia or the sanctuary of Apollo at Delphi?** Both Olympia and Delphi were ancient sanctuaries before the building of the main temples. Both sanctuaries were Pan-Hellenic and were built up and added to over a number of years, even centuries. **Impressive buildings** Answers may include discussion of the following: • temple of Zeus; • temple of Apollo; • treasuries, especially Siphnian treasury and Athenian treasury at Delphi; • other buildings and dedications. **Practical layout** Answers may include discussion of the following: • the Sacred Way which winds its way up the terraced mountainside at Delphi, giving access to all the important sites within the sanctuary; • the Sacred Processional Way which leads to the altar formed from the ashes of previous sacrifices at Olympia; • the use of the sanctuaries; • the numbers involved in the festivals held there.	25	Successful answers will: • display knowledge of the layout of both Olympia and Delphi; • show knowledge of some of the main buildings of both sanctuaries; • show an understanding of the fact that both sanctuaries developed over time. Both sanctuaries were well used over many years by large numbers–this means that the layout, even if not the most logical or planned, was functional or at least made to work by those who ran/visited the sanctuaries. But it does not matter whether a candidate believes impressive buildings were more important than a functional layout, provided there is an attempt to create a logical argument which is based on close reference to specific detail from both of the sanctuaries.	**AO1 = 10** Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 **AO2 = 15** Level 5 14–15 Level 4 10–13 Level 3 6–9 Level 2 3–5 Level 1 0–2

Question			Answer	Marks	Guidance	
					Content	**Levels of response**
2	(a)		**With reference to the photographs of Pot A and Pot B, explain the gains and losses in the transition from the black-figure technique to the red-figure technique.** Candidates should show some knowledge of the subject matter depicted on the pots: • Achilles and Ajax playing a board game/dice. This question requires some straightforward knowledge of the advantages and disadvantages of each of the techniques, but there is no need for a detailed description of the methods employed. Successful responses will, however, make detailed reference to specific aspects of the pots depicted. Answers may include comment on the following aspects of the techniques: **Gains:** • It is easier to paint figures on pots than to incise them. • The use of a brush allowed a freer, more flowing style. • The use of a brush gave a greater sense of three-dimensional volume. • Red-figure corresponded more closely to flesh tones. • The depiction of muscle and drapery could be made 'more realistic'. **Losses:** • Dramatic effects could be produced with darker figures highlighted against simple paler background. • A master, such as Exekias, could achieve minute detail in black-figure. • Some answers may also point out that the decorative motifs continued to be executed in black-figure.	25	There is no expectation that candidates will have studied the Andokides Painter pot. The question requires application of their knowledge about the two techniques and the advantages and disadvantages of the techniques as illustrated in the pots.	**AO1 = 10** Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 **AO2 = 15** Level 5 14–15 Level 4 10–13 Level 3 6–9 Level 2 3–5 Level 1 0–2

Question	Answer	Marks	Guidance	
			Content	Levels of response
(b)	**'The most innovative and skilful black-figure artist.' How far does your study of vase-painting support this view of Exekias?** Pots decorated by Exekias which are on the prescribed material are: • Achilles and Ajax playing a board game belly amphora; • Dionysus sailing kylix. To explain their answers fully candidates should also make reference to the following: • any black-figure pots or painters (eg Kleitias, Sophilos, Amasis Painter, Lysippides Painter) in order to make a comparison between Exekias and other painters and create an argument to prove whether he is the most innovative and most skilful black-figure artist. It is important to remember that candidates have studied only a limited selection of pots by Exekias and other painters and their judgements will be coloured by that selection. Answers, therefore may include discussion of the following points: **Innovative:** • use of the whole shape of a pot; • use of the whole of the interior of kylix; • offsetting the boat between the handles for effect; • use of red ochre wash to intensify colour; • use of the 'spotlight' technique. **Skilful:** • compositional skill; • superb draughtsmanship; • attention to detail; • exquisite and detailed incision; • unusual choice of subject matter and moment within that story.	25	Successful answers will address both elements of the question 'innovative' and 'skilful' and come to a reasoned conclusion backed up by precise reference to specific pots. It does not matter whether candidates agree or disagree with the statement. Candidates may also make reference to pots which are not on the specification.	**AO1 = 10** Level 5 9–10 Level 4 7–8 Level 3 5–6 Level 2 2–4 Level 1 0–1 **AO2 = 15** Level 5 14–15 Level 4 10–13 Level 3 6–9 Level 2 3–5 Level 1 0–2

Question			Answer	Marks	Guidance	
					Content	**Levels of response**
3			**With reference to these statues [Sounion Kouros and Diskobolos], and other works of your choice, explain whether you prefer the Archaic or the Early Classical style of free-standing sculpture.** There is no model answer to this question as it is intended to be an open question so that candidates are free to choose their own examples of free-standing sculpture from the Archaic period and compare their merits with those of examples from the Early Classical period, BUT: • candidates must refer to the two statues depicted; • candidates must also refer to other statues of their own choice; • candidates may refer to statues of women. Successful answers will: • make all the material presented relevant to the question; • use material from the periods specified in the question; • state a preference for one style or another; • come to a reasoned conclusion on the basis of the material offered.	50		**AO1 = 20** Level 5 18–20 Level 4 14–17 Level 3 9–13 Level 2 5–8 Level 1 0–4 **AO2 = 30** Level 5 26–30 Level 4 20–25 Level 3 14–19 Level 2 6–13 Level 1 0–5

Question			Answer	Marks	Guidance	
					Content	**Levels of response**
4			**'Regular, repetitive and boring.' How far do you agree with this assessment of Archaic art? Support your answer with reference to Archaic art from at least two of the following areas: vase-painting, architectural sculpture and free-standing sculpture.** This is intended to be a fairly open question so that candidates are free to choose their own examples of Archaic art from vase-painting, architectural sculpture or free-standing sculpture. A successful answer will: • focus on each of the adjectives in the quotation to create an argument; • make use of appropriate examples to support and illustrate the argument; • refer in some detail to a range of examples; • refer to at least two areas of art. Candidates may refer to the following ideas in their answers: **Regular:** • the use of symmetry in facial and bodily forms in *kouroi*; • the use of regular folds in the depiction of drapery on *korai* and in vase-painting; • the use of symmetry in the arrangement of figures in pediments; • the use of regular repeated forms to create pattern in friezes such as the Gods in Council or the Wedding of Peleus and Thetis on the Sophilos dinos.	50		**AO1 = 20** Level 5 18–20 Level 4 14–17 Level 3 9–13 Level 2 5–8 Level 1 0–4 **AO2 = 30** Level 5 26–30 Level 4 20–25 Level 3 14–19 Level 2 6–13 Level 1 0–5

Question	Answer	Marks	Guidance	
			Content	**Levels of response**
	Repetitive: • the use of the same stance in the *kouros* and *korai* types; • the use of repeated forms in *metopes* such as the Heroic Cattle Raid; • the use of repetition in friezes such as the Gods in Council; • the use of repeated patterns/decorative motifs in vase-painting; • the use of similar themes or stories both in vase-painting and architectural sculpture. **Boring:** • this is up to the opinion of the candidate and what (s)he may find aesthetically pleasing; • BUT there is variation of both form and pattern in all areas of Archaic art, eg the softening of the strong verticals and horizontals by linking diagonals in the Gods in Council; the contrast in the folds of the *chiton* and *himation* in *korai*; the contrast in the use of folds and decoration on the drapery of the Dionysus and the Maenads pot.			

APPENDIX 1

	AO1: Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms in their appropriate contexts.		AO2(a): Analyse, evaluate and respond to Classical Sources (literary, cultural, material or historical sources or linguistic), as appropriate. AO2(b): Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.	
Level 5	**9–10**	**18–20**	**14–15**	**26–30**
	• A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding/awareness of context, as appropriate.		• Thorough analysis of evidence/issues; • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas; • Very accurately written with effective use of specialist vocabulary/terms.	
Level 4	**7–8**	**14–17**	**10–13**	**20–25**
	• A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding/awareness of context, as appropriate.		• Good analysis of evidence/issues; • Sound evaluation with thoughtful engagement with sources/task; • Well structured response with clear argument; • Mostly fluent and effective communication of ideas; • Accurately written with use of specialist vocabulary/terms.	
Level 3	**5–6**	**9–13**	**6–9**	**14–19**
	• A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding/awareness of context, as appropriate.		• Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas; • Generally accurately written with some use of specialist vocabulary/terms.	
Level 2	**2–4**	**5–8**	**3–5**	**6–13**
	• Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate.		• Occasional analysis of evidence/issues; • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas; • Occasionally accurately written with some recognisable specialist vocabulary/terms.	
Level 1	**0–1**	**0–4**	**0–2**	**0–5**
	• Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding/awareness of context, as appropriate.		• Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas. • Little or no accuracy in the writing or recognisable specialist vocabulary/terms.	