

GCE

Classics: Classical Civilisation

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

Advanced GCE

Mark Scheme for June 2016

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.


All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.













Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2016

Annotations and abbreviations

Annotation	Meaning of annotation
	Blank Page – this annotation must be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	H Wavy Line	to draw attention to something
	Highlight	as directed by PE
	REL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase

MARK SCHEME

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1a	<p>‘A scene which is both serious and moving.’ By analysing the content and composition of the scene on Pot B, explain how far you agree with this opinion.</p> <p>The scene depicts:</p> <ul style="list-style-type: none"> • Odysseus seated on a rock in the Underworld; • Elpenor on the left of the scene; • Hermes on the right of the scene. <p>The Lykaon Painter has used:</p> <ul style="list-style-type: none"> • thin lines of paint to create the effect that the figures are on different levels; • fine detail on the anatomy of the men; • detail to create the iconography of Hermes. <p>The Lykaon Painter has created emotional content by:</p> <ul style="list-style-type: none"> • the positioning of the figures, with Elpenor and Hermes flanking the seated Odysseus; • Odysseus resting his chin on his hand – suggesting he is lost in thought or moved by the sight of Elpenor; • giving Odysseus a traveller’s hat, indicating his long journey; • the fact that Odysseus is seated – suggesting he is weary; • the positioning of Odysseus’s head suggesting that he is interested in what Elpenor has to say; • the effort of Elpenor as he lifts himself up; • the position of the pupils in profile eyes allowing for emotional contact between the figures; • the different sizes of the three figures; • the presence of the slaughtered rams and the blood adds to the atmosphere. 	[25]		<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
1b	<p>‘Painters of the 5th century B.C. were masters at conveying a range of emotions.’ To what extent do you agree with this statement? In your answer, you should refer to Pot A and Pot B and other pots from your own knowledge.</p> <p>The pots depicted are:</p> <ul style="list-style-type: none"> • Odysseus meets Elpenor in the underworld by the Lycaon Painter; • Orpheus singing to the Thracians by the Orpheus Painter. <p>Candidates must refer to the pots depicted.</p> <p>There are other pots on the specification from the 5th century:</p> <ul style="list-style-type: none"> • Berlin Painter volute krater depicting Achilles and Hector; • Kleophrades Painter’s hydria depicting the Fall of Troy; • Pan Painter’s hydria depicting Perseus, Athena and Medusa; • Pan Painter’s oinochoe depicting Boreas pursuing the daughter of Erechtheus; • Chicago Painter’s pelike depicting Polyneikes and Eriphyle; • Meidias Painter’s hydria depicting the Abduction of the Daughters of Leucippus and Herakles in the Garden of the Hesperides. <p>Answers may include discussion of the following points:</p> <ul style="list-style-type: none"> • different types of emotion; • fear e.g. Oreithyia; • eagerness e.g. Boreas; • sadness e.g. women from Fall of Troy pot; • different methods of conveying emotion; • movement; • gesture; • use of accessories; • profile eye and beginnings of expression. 	[25]	<p>Successful answers will:</p> <ul style="list-style-type: none"> • include discussion of the Lycaon Painter pot; • include discussion of the Orpheus Painter pot; • include discussion of other pots from the 5th century which show emotion; • come to a reasoned conclusion about whether 5th century painters were masters at conveying a range of emotions. <p>Credit reference to pots which are not on the specification but which are relevant to the question and the argument.</p> <p>It does not matter whether candidates agree or disagree with the statement provided there is detailed reference to a range of different pots relevant to the question.</p>	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1 0 – 2</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
2(a)	<p>‘Too large, too lavish and too ostentatious to be beautiful.’ How far do you agree with this view of the Parthenon?</p> <p>Candidates should show detailed knowledge of the Parthenon’s architecture. The question is about the building as a whole and not about the sculpture.</p> <p>Too large:</p> <ul style="list-style-type: none"> • the monumental size of the temple; • dominates everything else in the sanctuary; • chryselephantine statue of Athene. <p>Too lavish:</p> <ul style="list-style-type: none"> • amount of money spent on the temple; • amount of marble used; • amount of money spent on gold and ivory for the chryselephantine statue. <p>Too ostentatious:</p> <ul style="list-style-type: none"> • amount of sculpture on the temple – metopes, pediments and continuous frieze; • all 92 metopes carved; • combining of Doric and Ionic orders; • number of refinements; • other decorative elements. 	25	Candidates need to come to a reasoned conclusion about whether the Parthenon is beautiful or not. The argument needs to be based on close, detailed reference to elements from the Parthenon.	<p>AO1 = 10</p> <p>Level 5 9 – 10</p> <p>Level 4 7 – 8</p> <p>Level 3 5 – 6</p> <p>Level 2 2 – 4</p> <p>Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15</p> <p>Level 4 10 – 13</p> <p>Level 3 6 – 9</p> <p>Level 2 3 – 5</p> <p>Level 1</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
2(b)	<p>‘Pericles encouraged a building programme on a grand scale which was primarily designed to glorify the gods.’ To what extent is this a fair assessment of the Periclean building programme on the Athenian Acropolis?</p> <p>Buildings Answers may include discussion of the following:</p> <ul style="list-style-type: none"> • Parthenon; • Erechtheion; • temple of Athena Nike; • Propylaia. <p>Glorify the gods Answers may include discussion of the following:</p> <ul style="list-style-type: none"> • the amount of money spent on the building programme; • the size of the Parthenon and the Propylaia; • the careful consideration of the placing of the buildings to avoid/incorporate the various sacred sites; • the quality of materials used; • the quality of the sculpture; • the quality of the finish; • the quality of the fine detail. <p>Other points of view may include:</p> <ul style="list-style-type: none"> • to create employment; • to glorify Athens; • to use as propaganda; • to show the power, wealth and strength of Athens to other cities. 	25	<p>It does not matter whether a candidate believes the building programme was designed to glorify the gods or not, provided there is an attempt to create a logical argument which is based on close reference to specific detail about the Acropolis buildings.</p> <p>Successful answers will:</p> <ul style="list-style-type: none"> • display knowledge of the layout of the Athenian Acropolis; • show detailed knowledge of the buildings of the Athenian Acropolis; • direct the knowledge at this particular question and not just provide a description of the buildings. 	<p>AO1 = 10</p> <p>Level 5 9 – 10 Level 4 7 – 8 Level 3 5 – 6 Level 2 2 – 4 Level 1 0 – 1</p> <p>AO2 = 15</p> <p>Level 5 14 – 15 Level 4 10 – 13 Level 3 6 – 9 Level 2 3 – 5 Level 1</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
3	<p>‘Greek sculptors were always bold and innovative.’ How far is this statement supported by the free-standing sculpture you have studied?</p> <p>There is no model answer to this question because there are so many examples to which the candidates could refer. Much will depend on what an individual perceives as ‘bold’ and ‘innovative’.</p> <p>Candidates may refer to the following types of ideas in their answers:</p> <p>Bold:</p> <ul style="list-style-type: none"> colossal kouros such as Sounion Kouros; sculptor of Aristodikos cutting hair short and lifting arms away from the support of the body; use of drapery to reveal the body beneath – Nike of Paionios or Aphrodite of the agora; Skopas’s use of movement and expression to create emotion. <p>Innovative:</p> <ul style="list-style-type: none"> Myron’s dynamic use of bronze to create an exciting statue in Diskobolos; Polykleitos’s use of bronze and his canon of proportions; Praxiteles’s use of marble to create the first female nude; Lysippos’s use of pose of Apoxyomenos to encourage viewer to walk around statue. <p>Not bold or innovative:</p> <ul style="list-style-type: none"> Sculptors kept to the standard pattern of the <i>kouros</i>. Sculptors kept to the same style of drapery in <i>korai</i>. Sculptors continued to use the archaic smile. Sculptors continued to use ‘safe’ poses. Sculptors used deities as their subject matter. 		<p>A successful answer will:</p> <ul style="list-style-type: none"> focus on each of the adjectives in the quotation to create an argument; attempt a definition of ‘bold’ and ‘innovative’; make use of appropriate examples to support and illustrate the argument; refer in some detail to a range of examples; refer to the work of different sculptors – some named; come to a reasoned conclusion based on the material presented. <p>It does not matter whether candidates agree or disagree with the statement provided there is detailed reference to a range of different sculptors and their work.</p>	<p>AO1 = 20</p> <p>Level 5 18 – 20 Level 4 14 – 17 Level 3 9 – 13 Level 2 5 – 8 Level 1 0 – 4</p> <p>AO2 = 30</p> <p>Level 5 26 – 30 Level 4 20 – 25 Level 3 14 – 19 Level 2 6 – 13 Level 1 0 – 5</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
4	<p>‘Goddesses were portrayed in a much more interesting and dynamic way than gods.’ To what extent do you agree with this opinion of the portrayal of goddesses and gods in architectural sculpture?</p> <p>This is intended to be a fairly open question so that candidates are free to choose their own examples from pediments, metopes and continuous friezes.</p> <p>Candidates may refer to the following in their answers:</p> <p>Goddesses</p> <p>Pediments:</p> <ul style="list-style-type: none"> • Artemis from Siphnian Treasury; • Athena from the temple of Aphaia, east and west; • Athena, Iris, Hebe, Aphrodite from east and west pediment of Parthenon. <p>Metopes:</p> <ul style="list-style-type: none"> • Athena from Nemean Lion metope – temple of Zeus at Olympia; • Athena from the Apples metope – temple of Zeus at Olympia; • Athena from the Stables metope – temple of Zeus at Olympia. <p>Continuous friezes:</p> <ul style="list-style-type: none"> • Cybele in her lion drawn chariot from the Siphnian Treasury; • Artemis striding side by side with her brother on the Siphnian Treasury; • goddesses in council – Aphrodite, Artemis, Athena, Hera – Siphnian Treasury • seated goddesses – including Demeter, Hera and Athena – from the Parthenon. 	[50]	<p>A successful answer will:</p> <ul style="list-style-type: none"> • focus on each of the adjectives in the quotation to create an argument; • attempt a definition of ‘interesting’ and ‘dynamic’; • make use of appropriate examples to support and illustrate the argument; • refer in some detail to a range of examples; • refer to both male and female deities. <p>Credit relevant examples of deities from architectural sculpture which are not on the specification.</p> <p>It does not matter whether candidates agree or disagree with the statement provided there is detailed reference to a range of gods and goddesses in architectural sculpture.</p>	<p>AO1 = 20</p> <p>Level 5 18 – 20</p> <p>Level 4 14 – 17</p> <p>Level 3 9 – 13</p> <p>Level 2 5 – 8</p> <p>Level 1 0 – 4</p> <p>AO2 = 30</p> <p>Level 5 26 – 30</p> <p>Level 4 20 – 25</p> <p>Level 3 14 – 19</p> <p>Level 2 6 – 13</p> <p>Level 1 0 – 5</p>

Question	Answer	Marks	Guidance	
			Content	Levels of Response
	<p>Gods</p> <p>Pediments:</p> <ul style="list-style-type: none"> • Zeus from the temple of Artemis at Corcyra; • Zeus and Apollo from Siphnian Treasury; • Zeus (east) and Apollo (west) from temple of Zeus at Olympia; • Dionysus, Poseidon, Illissos, from east and west pediment of Parthenon. <p>Metopes:</p> <ul style="list-style-type: none"> • Hermes from Nemean Lion metope – temple of Zeus at Olympia. <p>Continuous friezes:</p> <ul style="list-style-type: none"> • gods in council – Apollo, Zeus, Ares, – Siphnian Treasury; • Apollo and Dionysus/Herakles from Gigantomachy – Siphnian Treasury; • seated gods – including Dionysus, Apollo, Poseidon and Zeus – from the Parthenon. <p>Interesting:</p> <ul style="list-style-type: none"> • Different styles of drapery may make female deities more interesting. • Different hairstyles may make female deities more interesting. • Different attributes may make male deities more interesting. <p>Dynamic:</p> <ul style="list-style-type: none"> • The types of scenes within which deities are found may make them more dynamic. • Cybele in her lion drawn chariot is considerably more dynamic than a seated god or goddess. • Athena stepping out emphatically on Aphaia pediment or Apollo swaying the fight on the west pediment of the Zeus temple may be considered dynamic. 			

	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
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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
	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding/awareness of context, as appropriate. 		<ul style="list-style-type: none"> • 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
	<ul style="list-style-type: none"> • 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. 		<ul style="list-style-type: none"> • 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. 	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2016

